

The background of the entire page is a collage of three distinct images. In the upper left, a woman in traditional Mexican dress, including a large blue skirt and a yellow shawl, stands in a field. In the lower left, a man in a red cap and blue sweater is drinking from a large white pipe. In the center-right, a wireframe model of a house is superimposed over a landscape.

KDVS 90.3

Summer '10

\$Free

Inside!

O:RMF IX

In Full Color!

Regime Change!

Christy Canyon!

Top 90.3 plays...

And more!

KDVS

90.3 FM

Davis, CA

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Send CD's, Tapes or Records to:

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KDVS' normal business hours are Monday through Friday, 9 a.m. to 5 p.m. We welcome everyone down into our underground haven for station tours or record donation drop-offs, but please call ahead: (530) 752-0728. We also welcome new volunteers all year round!

To view KDViatiOnS in full color or have it sent to your house free of charge, go to kdvs.org/zine.

For questions about advertising or distribution, e-mail Ian and Sharmi at publicity@kdvs.org.

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//////GM's Address

I write this hours after KDVS returned to the air after extended downtime. There was a fault in our antenna line that caused KDVS to go off the air for about three weeks. After just two weeks, the position of General Manager has already proved to be a difficult but rewarding position. I am honored to have been offered this opportunity and will uphold KDVS's dedication to students and the community. I'm honored to follow Kevin Corrigan who is by now on a well earned vacation overseas. Thanks to Kevin, other former general managers, general staff, and countless other individuals our tower move to the Yolo County Central Land Fill was recently approved by the Yolo County Planning Commission. This was an important step in our lengthy tower move process to enhance our presence in the area.

Now, more than ever, it is imperative that KDVS remains a strong independent media outlet. In an age of massive media conglomerate mergers and corporate sponsorship, KDVS remains a beacon and symbol of the community. KDVS continues to elude corporate interests and provides a voice for the people, not wall street. That's what originally attracted me to KDVS back in high school, the emphasis placed on alternative media. After becoming a volunteer in college I witnessed firsthand the diversity of its staff, programming, and operations, something that KDVS will maintain.

Another significant event that stands as a testament to the strength of KDVS was the success of our fundraiser despite being in the middle of the greatest economic disaster since the Great Depression. Despite economic difficulties, KDVS is still standing strong because of the support we get from you, the listener. If anything, the downtime we had in late May and early June reminded me how much people value and love the station as it is. I received many worried calls, was asked about the future of radio, and KDVS was even offered donations if it meant getting back on the air. I understand that radio is here to stay and no one is going to let KDVS die. Yes, we are on the internet but fm transmission will endure for quite a while longer- the best of it staying here, on 90.3fm. Freeform for life,



Farewell, Kevin Corrigan
1988-2010

Neil Ruud
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//Editor's Statement

This is my very last quarter as publicity director at KDVS, a position that I have, for the most part, enjoyed. I feel as though most people who have been employed in their lives can relate to the troubles presented of working with friends, and I have experienced an excess of these troubles in this position.

My greatest regret is that I didn't get involved with KDVS until the summer of 2008; I had a passing knowledge of it, but I didn't bother to check it out until the end of my sophomore year at Davis Senior High, and since I opted to not attend UC Davis, my time with this amazing little radio station was limited. I graduated two weeks before we went to press...

This is the fifth issue of KDVIationS where I have assumed an editorial-type role, although the first where I was the sole editor. I find it to be a very exciting type of work, because the guide is constantly changing while I assemble it; from one day to another everything might look completely different. It is certainly time-consuming, but I think it is well worth the effort; in this issue alone you can **read a series of conversations with ex-pornstar Christy Canyon, explore O:RMF IX visually, check out the results of the KDVS music video contest, and find fun events to attend over the summer.** Keep reading, and please treat the new publicity directors John Brumley and Kirsten Gokay well; I endorse them both as hard workers and dependable enthusiasts of freeform radio.

Sincerely yrz,
Ian Cameron

Plus! Play the 'Find Amir' game: Find every picture of area man Amir Moarefi in this issue of KDVIationS, and win the opportunity to buy Mr. Moarefi dinner. Send your submissions to the KDVS mailing address, attn: Publicity, or by email

KDVS off the air? Q+A with chief engineer Rich Luscher

About an hour after the live KDVS transmission came on again, co-Publicity Director Ian Cameron sat down with Chief Engineer Rich Luscher and discussed the course of events that has beset the station in the last couple of weeks.

Ian Cameron: I
Rich Luscher: R

I: So when did we know that something was wrong?

R: When we took the transmitter down for routine maintenance; Thursday before memorial day. I What happened?

R: We changed the tubes, tried to bring it back up, came up to 3,700 watts and then the VSWR (voltage standing wave ratio) overload tripped.

I: What did you think, at that point?

R: My first reaction was, "what the fuck"?

I: When did we know more about the problem?

R: When the overload goes off usually it's a problem with the antenna transmission line. But I also wondered whether I had done something wrong so I went back and checked and everything else was fine. I came back on Sunday and fed the exciter (low-power amplifier) into the antenna as a standalone, and that didn't work either, so that pretty much assured that it was a problem with the transmission line. I checked the bottom half of the transmission line and didn't find anything wrong, which meant that it was a problem with the upper half, which I can't get to.

I: So then you had to call the specialists?



R: Yeah, we had to call the company (JamPro) who built the antenna. I'm not licensed and bonded to be climbing on towers, so I don't think the university would want me to be up there.

I: How long did JamPro take to get out?

R: It was a question of getting PO's (purchase orders) and coordinating getting the crew out here. They first came the thursday of the week after the shutdown, and then came later to replace a part. Just yesterday they came to replace where the transmission line connects to the power divider on the top of the tower.

I: What's your best guess about what caused this?

R: It could have been moisture, temperature fatigue, maybe vibration from the tower; something like that.

I: Anything else?

R: Just glad to be back on the air after two and a half weeks.

I: When was the last time something like this happened?

R: Just before we were going to move the transmitter to its current location, (1997), at the time they were rebuilding Kerr hall, and they were doing concrete cutting. The transmitter sucked in a lot of concrete dust, and it was very moist as well, and so arcing occurred inside the transmitter and blew out the high voltage rectifier. We decided, because of that, to go off the air a bit sooner because we were going to do the move anyway. We had to rebuild the rectifier and had everything working again once we moved the transmitter.

Rich Luscher has been engineering with KDVS off and on since 1980

Scott Davey, survivor of San Francisco synthpunk scene and Red Asphalt member

SD = Scott Davey of Red Asphalt

JS = Jerett Sierad

PM = Phil Mann

JS: This is the beginning of the interview. So, I guess to start. How did Red Asphalt come to be? How'd it start?

SD: Um, let's see. There was Ron and Ted, the guitar player and the drummer had a group called The Asbestoids, and The Asbestoids... that was where some of those songs originated, that you heard, unreleased.

JS: Which songs? Which tracks?

SD: Well, things like "Payslips for Peons," and "Where's the Money for Dope" and "Red Asphalt", and "Fallen Angel" some of those... well those ones with a lot of stops and starts and a lot of odd times...

JS: Okay

SD: Came out of The Asbestoids. And uh, I was running the rehearsal studio, Iguana Studios this was around... '77 or '78 and a guy named Robert Hammerhand (sp?) who was the guy who started up... well he got the Death Club to start having... y'know bands. He hooked me up with that. He knew me, he knew them. And I'm playing synthesizer and they want a synthesizer player, so we got together. So we started out just as a trio, a synthesizer, drums and guitar, and we played the first show. It was at the Death Club just as a trio, and that was the show where uh, somebody committed suicide next door and jumped out of the window. Big pool of blood out in front of the... in front of the club. And all the punks acting totally blasé.

JS: Was that before or after you decided to be called Red Asphalt?

6 SD: It was after. It was after.

JS: So incidentally, it was just kinda...

SD: Yeah. It was just an accident.

PM: So it was nice, for promotion of your band?

SD: (Laughing)

JS: "Local Band Kills Man"

SD: Contrary to popular belief, the guy wasn't screaming "I can't stand it!" before he jumped! So that... yeah! That was our first show, and then we really wanted a singer 'cause none of us, y'know sang that well, and one of the things about Red Asphalt was that we were always playing just a little bit past our capacity to actually play well, and that's why it often has this feeling, like the whole thing's about to fall apart, is because...

JS: The time changes aren't completely on purpose? To an extent?

SD: Oh no! They're on purpose. But they're not perfectly executed. (Laughter) So y'know, it sounds like it's about to fall apart because it could fall apart at any time. And throw in drinking and drugs, we were all struggling at all times to play the tunes well. And I liked that. I thought it worked with the material. Gave it a kind of a complicated chaotic sort of angry desperate feeling.

JS: Definitely. So when did the vocalist come in?

SD: Oh yeah. So when... we uh, we figured we needed a vocalist, we started casting around, and somebody we knew had a roommate named uh, Megan Mitchell so she was our first singer. And uh, where can you hear her... I'm not sure we left her on any of the studio stuff because she quit and then Trina had been our... we recorded songs, the original EP stuff, and then she quit, and then Trina had joined the band, and then we put

Trina over Megan. So uh, on a couple of the EP cuts, you can kind of hear Megan in the background 'cause of the way we recorded it. Trina's overlaid over that.

JS: Okay. Was it just like one microphone? Everyone just playing at different distances?

SD: Um no there was a number of microphones but it was still almost completely live, and she was in the room singing 'cause that was the way she insisted on doing it. Yeah. I think it was good, actually. So you could still hear, yeah. And that gives it a weird kind of quality, too. Y'know... turn the background up.

JS: I'll have to listen to that more closely.

SD: So, she quit and um, then we put an ad in the paper- in the San Francisco Chronicle, if you can picture that, with the kind of music we were doing... and we got this parade of weird vocalists... some weird female vocalists coming through, and trying to sing the music, y'know. A couple of them just walked out. Immediately. Y'know, we'd start to play to them, what we were doing, and they just turned around and left.

JS: You'd just hand them lyrics and then...

SD: Yeah, uh huh. But Trina loved it. She thought it was great. She had such enthusiasm and a good voice so she was the singer from then on out.

JS: Cool. And how did your label, Egg and Anvil start? Exactly?

SD: Well we just wanted to have... y'know we wanted to put out the EP and then we had to call it something so... that's where Egg and Anvil came out... I got the image from a poster I'd seen. An egg on an anvil. I actually stole it.

JS: Is that still the same logo you use?

scene hit?

PM: Yeah, was that stagnation felt?

SD: Very much so. It was just the time of sort of, rock inflation. Don Kirschner's rock concert...

PM: Yeah, like these million-dollar albums and stuff...

SD: Genesis... y'know. Yeah. The biggest thing in San Francisco for quite a while was The Tubes. The Tubes was just a dynamite live act, but they were kind of like the total decadence of the rock scene. It was just amplified into a parody. There was just like, consciously a parody. But there was like nothing else going on then. So when The Mabuhay started up, and The Nuns started playing The Mabuhay, it just felt like a total breath of fresh air. People just making slamming rock and roll, to have fun. It didn't matter if you could play, what mattered was if your could have fun and get other people to go nuts... it was just really exciting.

JS: How did you all feel about some of the bands when they got bigger and actually started signing to a little bit more well-known labels and whatnot?

SD: That didn't really happen around us. (Laughter) Until later.

PM: Never in San Francisco. San Francisco bands, never. They just stayed in San Francisco and they never get part of that, really.

JS: You could move to Oakland.

SD: I mean the Avengers were the major band at that time. They put out an LP on what...

PM: Dangerhouse? I mean, or a single on Dangerhouse.

SD: It was a smaller label than Dangerhouse, and that was about it.

SD: Uh, yeah. My girlfriend at the time drew the egg and anvil and I've just used it ever since... all the things I've released I just figure why not keep it all the same-same.

JS: Yeah it works. So what kind of bands did you end up playing with, live, when you guys were playing shows?

SD: Ah, well let's see. We played with The Dead Kennedys once at the Elite Club which is really the Fillmore. That was kind of a big show. We played with The Zeros, we played with MX-80 quite a lot 'cause they were good friends, played with a band called Wilma... We played with a band, a really good band called Arkansaw Man. You ever heard of them?

JS:

PM:

SD: They put out one record. If you can ever dig them out, they were really good.

PM: I gotta write this down.

SD: Yeah Arkansas man, spelled with a W.

JS: A lotta like Subterranean-type bands?

SD: Yeah! I guess...

JS: MX-80 was on Ralph. Almost Subterranean.

SD: We were almost on Ralph Records.

JS: Oh really?

SD: We came that close.

JS: Well, you gotta keep Egg and Anvil alive.

SD: (Laughs) We submitted when we recorded all that stuff, the stuff that became unreleased, we submitted it to every label we could think of. And...

JS: No luck?

SD: No... But Ralph was the only one that was interested. And so we started talking to them, they started coming by, and one thing that ended up was that Snakefinger started rehearsing at our studio which was great. But what happened, right around then, was they had gone from just being The Residents. And being really obscure and just putting out The Residents. Then they kinda got some, I guess, some money and some notoriety and they started putting out a lot of records. And

PM: I know there was that band The Dils, they put out one record. And that was it. And they were a really good band, also.

SD: Oh, they were an incredible band.

PM: That's actually why Jello formed Alternative Tentacles, because he, just... all these San Francisco bands were just formed, not putting out anything... and then so he formed a label to put them out.

SD: Yeah we didn't even have anything like Dangerhouse. Yeah The Dils were a really good

they overextended themselves. They put out Snakefinger, they put out MX-80, they put out the Art Bears, a bunch of different things.

JS: I think I have all of those EPs, actually.

SD: Yeah. And they overextended themselves and then they said they said they didn't wanna take any more projects on.

JS: Oh damn.

SD: So that was too bad.

JS: No luck with any of the other like, kind of more arty labels in San Francisco?

SD: No, uh uh... Caroline... it was before Subterranean I think. We tried Really Red... We thought Rough Trade might go for us, in England. But uh, no. Nobody did.

JS: What'd they choose?

SD: We kind of fell in a weird crack, y'know because of the synthesizer... and it wasn't totally punk... we weren't in with a clique or anything.

JS: How did you feel like the synthesizer was kind of accepted into the punk scene? Did you feel like you were pushed into the new-wave scene more?

SD: Um...

JS: I guess the precursor was The Screamers.

SD: I guess not really. A lot of groups had keyboards and synthesizers, it was really only later that it really got divided out into just hardcore punk.

PM: Well, your music, not... I mean... it's not just dancy or new wave, I mean, I heard the synthesizer in it too.

SD: Yeah, uh huh... it was more like who you knew and who you hung out with.

JS: Yeah San Francisco definitely seemed like, more accepting of synthesizers in punk. I mean, they had a bigger art-punk scene, than like...

SD: Yeah, uh huh, they started out with like... she'd play like a keyboard solo and sing with it. It was really a great time because the bands were so diverse. There was such a wide variety of bands. We played one show in

Sacramento at a pizza parlor called Slick Willies. We played with a really great band called Bob.

JS: Oh Bob, they did that... Thomas Edison EP, I think?

SD: I don't even remember. Wow...

JS: It might be on Dumb Records. I think I have a copy of that, it's really good.

SD: Does it have "Vibes" on it? 'Cause that was them!

JS: I'm not sure.

SD: Bob was really good.

JS: Yeah I know they have at least one EP. They might have an LP. I'm not sure.

SD: So many great bands just kind of came and went. 'Cause the people were unstable. Y'know it was real misfits singing. People who couldn't do... a lot of them could not really fit in anywhere else. And that was the great thing about it. It was really outsiders for the most part who were doing it.

JS: What were your favorite bands? What were your inspirations for creating Red Asphalt, band-wise?

SD: Ah shoot. I don't know. Everybody liked different things really. I mean, Ted and Ron, Ted especially, listened to a lot of modern classical music. You can hear that in some of the... in some of the time changes. I liked everything. I had been in bands... y'know for... see, that was another thing that separated us from a lot of the other groups. A lot of those people had just picked up their instruments, y'know, months beforehand. And...

JS: You all knew how to play already.

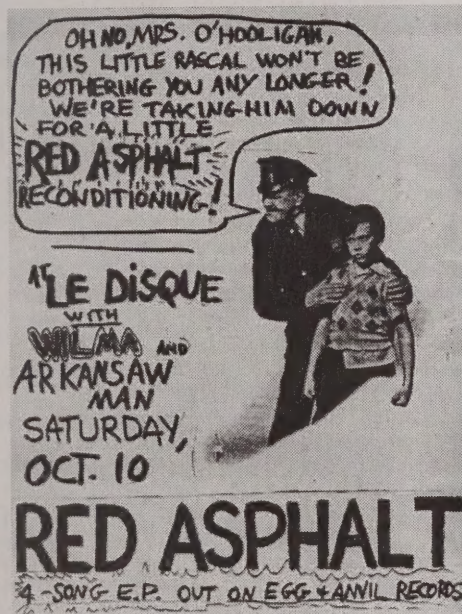
SD: Yeah, I had been playing for 6 or 7 years. So, I liked all kinds of things.

PM: Can I ask a question kind of related to that?

SD: Yeah.

PM: Did you feel like, a lot of like, the stagnation that a lot of like, contemporaries of y'know punk felt about music in general in the late 70's, or mid-to-late 70's, did you feel like things were still being creative in San Francisco or Northern California?

SD: Oh, you mean right before the punk scene hit, before the new-wave



A Red Asphalt flyer, made by RA member Bruno DeSmartass

band. And they were real nice guys. Chip and Tony Kim they went on to do pretty well.

JS: What were your, like your favorite bands to see live. What were the craziest bands to see live, pretty much.

SD: Seizure was a really crazy band. They were nuts. Seizure and Legionnaire's Disease. I was on the single that they did.

PM: Oh really? You play keyboard on it?

SD: Yeah. Uh-huh.

PM: Oh, wow.

SD: Placebo.. Placebo World.. or Placebo Nation or something.

PM: That band's been comped. You know about all

the comps and stuff, I'm sure.

SD: Yeah.

PM: Yeah, Legionnaire's Disease's been comped. But I'm gonna write down this band Seizure.

SD: Seizure was nuts.

JS: What did they do live?

SD: They were just hardcore people. Probably the craziest thing I saw them do was... uh, the guy who was the main force behind the band... the guitar player... the story was he was dangling his girlfriend off a staircase by her ankles. And he fell. And he broke his back. And he was in the hospital. They got him out of the hospital, and wheeled him onstage in a gurney! (Laughter) And he



played a set on his back the entire time.

JS: Sounds like a fun... were you at the show? Sounds awesome.

SD: Oh yeah. Seizure were really intense. I know... there's a single somewhere of Seizure. But they didn't get anywhere. The other band I always tried to see was The Weirdos from LA. Weirdos were really good live.

PM: I actually saw them a few years ago. It was probably different than it was in the late 70's.

SD: Yeah, their recorded stuff doesn't do them justice. The Weirdos were a really good live band. And X were a really good live band.

JS: Oh, they still play like once a month, it seems like. They still play in Los Angeles all the

time. It's fun though.

SD: And The Dils, The Dils were really good. The Avengers, actually, I didn't like. I didn't think they were that good a band.

JS: Really? I like The Avengers.

SD: Yeah they had great attitude, and they looked really good, but I didn't really enjoy them.

We knew them real well, they played in our studio. Malcolm McClaren tried to recruit them, to become the next Sex Pistols. He had a meeting with them and promised them riches and fame. But he said that they had to be, like, gross and swear and spit and stuff. And they weren't like that at all. They were very conservative people

except for the drummer who was more like your, everyday punk. But Penelope and... Jimmy and Greg- very modest modest people. And they wouldn't go for what they wanted to do to them. So they turned him down. (laughs)

JS: They... stood up for themselves?

SD: Another place where history could've been different and they didn't like where he was coming from. He just wanted them to be gross, and be vomiting onstage and stuff.

JS: Can you talk about your uh... almost ending up as a member of the Dead Kennedys?

SD: Yeah! Uh huh. People may not believe it (laughs) but at one point, the Dead Kennedys were considering adding a keyboard. Because

they pretty much started the band at our studio. It was really funny. Jello Biafra was like a pain in the ass from the very beginning. We were in the process of constructing the studio, and at one point the fiberglass was not... didn't have pegboard in front of it, it just had the paper backing in a base trap structure (?). And he got really mad because he said we were endangering his health because of the fibers. So anyways, they wanted to include a keyboard so I auditioned for 'em, and my friend LX Rudus auditioned for them, and I guess they decided not to add one. I don't know if they auditioned anybody else.

PM: Do you know what songs you played when you did the keyboard audition for DK? You auditioned with them on the keyboard. Do you remember what songs you played on the keyboard?

SD: They gave me a tape.

PM: 'Cause I was just thinking, wondered how these songs would sound, with a keyboard. They were very frantic, fast.

SD: Yeah, exactly. If it's not easy to find, I won't spend a lot of time on it. Uh... (looking through tapes) Uh... Zeros... Oh yeah Flipper I would always go see Flipper, Broken Hearts are for Assholes? They were good. I think this is it. Dead Kennedys... Oh there's no... there's no tracks on it... yeah I think this was...

PM: That's insane.

SD: ...the tape they gave me. What would be even better would be if it was me jamming with them.

JS and PM: Yeah!

PM: I just probably, just wanted to know which songs they wanted you to throw keyboard track on...

SD: Well, you wanna check it out? I dunno how much time we have.

JS: Yeah, definitely.

SD: Let's see. It's been a long time since I've played this. I'm pretty sure that's it. It's on really... "Song Learning Demo, uh... September 1979."

JS: Can you set up the MS-20 and play along with it? (Laughter) I wanna know what it was like.

PM: My favorite DK songs are actually off that album that came out in '85... um... after Frankenchrist... what's

the name of it...

SD: This would be way before the first album...!

PM: Yeah so i'm kind of curious to see what...

SD: They had just started doing Viva Las Vegas I remember that. See what we got here... [Music playing] Oh yeah. What song is that? Yeah. [Tape stopping] Sounds like live?

PM: Is this a rehearsal tape they're playing for you, or is this like some studio tracks they just dubbed on tape?

SD: No this is just rehearsal stuff.

PM: Wow, you should put that on the internet to share. That's a really cool little relic.

SD: [starting tape again] Jello'd probably sue me!

PM: Oh yeah huh. You'd have to deal with that. I can totally see how the keyboard would work here... that's definitely...

SD: Well yeah but, they decided not to do it. we both... Alex and I also auditioned for Tuxedomoon around the same time.

JS: Oh, nice.

SD: They wanted to add keyboards, but they didn't want either of us either. (Laughs)

JS: So uh, what has Red Asphalt been up to recently? Or, uh, how did the band stop playing actually.

SD: Uh... we were together probably like, 4 years or so. Which was kind of a long time. And we never quite, not quite, we never really got, uh, any success out of it. And we felt like we put in a lot of effort and not really gotten anything out of it. So at a certain point the momentum just ran down. Y'know we really worked hard, we worked hard on our stuff. I mean you can hear, it's not easy to do some of it. (Laughs) And uh, then we did all that recording, the 16-track recording. When we couldn't get a label to pick up on it, gigs weren't really getting much better, we just lost momentum. Disintegrated.

JS: And then, when did you guys decide to start things up again?

SD: Well it was really Ted and Ron, the guitar player and drummer. After a period of time, they just got together, just to record and write. I haven't been

really involved in it too much. When uh, things were kind of on the finished... moving toward... well they spent 10 years on it. So after about 8 years or so, they called me and asked me if I wanted to do some vocals. So I did some vocals on some things. But that's really about it. They've been really doing it themselves. And then, one big change was at a certain point, they got the guitar player Bruno DeMartis working on it again, and he really added a lot to the cuts. That was a really good period, that was probably the best period of the band, was when he was playing bass with us and Trina was singing, and actually my friend LX, he was playing in the band too for a while. He was playing bass.

JS: Oh cool.

SD: Bass synthesizer.

JS: Okay. What kind of keyboard did he play? Another MS-20?

SD: Uh, ... I seem to remember him with an MS-20. Yeah.

JS: Seems like everyone has one at that point.

PM: What's bass synthesizer exactly?

JS: Just, playing bass lines on it.

SD: Yeah, just tune it low.

PM: Oh all right. Yeah I get it. Is that instead of like a bass guitar too.

SD: Yeah, it was instead of a bass guitar at that point.

PM: Oh, so you're playing rhythmic bass lines.

SD: Yeah. Uh huh.

PM: That's actually really that's what the first Misfits EP's like. Have you ever heard that first Misfits EP?

JS: Cough/Cool. It's really good.

PM: Cough/Cool. There's uh, no guitar. Just piano, bass and drums. And Glenn Danzig singing. It's a really interesting phenomenon.

SD: So anyway, they...

PM: Sorry

SD: They started working together again and worked up all these tunes. They brought DeMartis back in. He played with Flipper by the way. He took Will's place in a lot of shows in Flipper. So yeah they just kept working on it, they were the ones, in the end, I think that's all they was a

couple of vocals. So then momentum started building again. We went back and started mastering all the unreleased cuts.

JS: The unreleased stuff is great.

SD: We were actually surprised that nobody picked up on it.

JS: You ever thought of going the tape way, and putting out your own tapes?

SD: It was really before the tape underground thing and before people actually put out their own vinyl LPs, for the most part, very few people did that, and it was costly. And we just didn't have the money to do it. Too bad.

JS: Do you think any live shows are gonna happen in the future for Red Asphalt?

SD: I highly doubt it. (Laughs)

JS: Such a shame.

SD: Um... guitar player, Ron, hasn't touched a guitar in 30 years. I don't know why. But he hasn't. And the thing is, those 3 guys are in San Francisco and I'm here and the material is complicated. And it would take a good deal of rehearsal to do it. And I just don't see it happening. And Trina being dead, is no good, she was just a big part of it. I just don't think it'll happen. We'll have to keep the mystique alive. Later on we might release that show we did in Sacramento at this Pizza Place called Slick Willies. Oh, that's right, I got off track. That's what we did with Bob and it made me think about Bot (sp?). We drove up here with Bob one time and played in a pizza parlor called Slick Willies.

JS: Do you have your band's recordings as well as Bob's recordings?

SD: Yeah, I just have us. I don't have Bob. It was a pretty good night but they hated us there. So that's kind of good you can hear people heckling us from the floor. They booked us in on a night when they had a pool tournament and it was, you can imagine, very irritating to the people who were there. It wasn't fair to either of us really. But they heckled us all night. At one point someone yelled "Enough!" and we ended up calling it "enough" and we mastered it and put it out.

JS: Nice. So like what other stuff have you and the other members been working on in recent years. I've seen a few CDs out on Egg and Anvil.

SD: Yeah. I did a solo CD called Tackhammer, kinda like swampy blues kind of stuff. I played guitar in a band called Lost Leg for quite a while. We have a CD of instrumentals- guitar instrumentals out... and we're working on mixing something we did there. And then I'm just starting on a noise CD and it's going to be called The Intermounting Noise. Building instruments. And I'm gonna use them on the noise CD.

JS: You're not gonna bring back the MS-20?

SD: Uh maybe I should, yeah!

JS: At least for the filter.

PM: I have two questions. First thing I wanted to ask is, you were just saying, y'know, the stagnation of mid-to-late 70's music. What do you feel... it seems you're very involved in music still, so what do you feel about the current music today in relation to punk and that whole rock and roll revival started? Do you think that kind of thing is necessary, do you think people are doing a good job now with all sorts of different genres of music and keeping a lot of different things going, or do you feel like a stagnation is gonna set in again? Do you get what I'm asking?

SD: No, I know just what you're asking. It's kind of a tough question. I don't hear that much out there that I find that inspiring and that much that's really different but at this point... so you know, rock and roll, is kind of limited to some extent and what hasn't been tried at this point and at this point, y'know everything is... I was thinking about that this morning in regards to art and it's like, kind of up until the beginning of the 20th century there was only one kind of art really. There was representative art it was mostly financed by kings and queens. That was what art was, what art was accepted. So in the whole 20th century, it was about breaking that up, and opening the doors to what art could be. And so many art pieces or art movements, were kind of revolutionizing what we thought art could be, what was allowable.

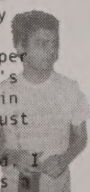
what's called art... and in conceptualism you had things that weren't even objects they were just ideas. So now the doors are totally open you can do anything you want in art. And I was thinking, well, what.. at this point since everything is allowed, you can only think of how it affects people. It doesn't matter if it's a new technique. If it doesn't affect people, it's boring and nobody wants to bother with it. It's all in how it affects people. So bringing that back to music, not that much of the stuff I hear really affects me that much.

PM: That leads me into the next question I wanted to ask you, perfectly. You showed us some noise stuff. So I'm kind of curious, like, how you went from... you know, you have a very rock and roll background, you said you listened to wide-range influences. How did you start like kind of veering into like, and messing around with oscillators, electronics creating a new kind of ambient noise? What led you in that sort of a direction?

SD: Well I've always liked synthesizer. I'm gonna totally date myself here. I went to the Monterey Pop Festival when I was a little kid. To my mom's great credit, I talked her into bringing me up to Monterey.

PM: Was that like '67?

SD: I think it was. 'Cause my aunt lived up there. And so, she dragged me. I mean, I dragged her up there. I got to go there, and they were demonstrating the moog synthesizer in a little room. It was incredible- I'd never heard anything like it and I was just a total rock and roll fan... Jimi Hendrix, psychedelic rock, The Who, stuff like that. At the synthesizer just totally captured my imagination so then I came up to Berkeley to go to school, and I found out they had a moog at Mills College and it was one of those wall-sized moogs. And they rented time on it for like 3 dollars an hour so you could... anybody could walk in there, they'd show you how to use it and usually, if nobody was booked after you, you could just stay in there and do it. So I would just get in there with the patch cords, and make stuff, and uh, I just loved it. So really all along, it's been like rock and roll, and electronic stuff.



PM: Can I ask you a question related to synthesizer. What was the first kind of music that you heard that used synthesizer that really kinda like... opened, you know recorded music that opened your eyes to like synthesizer use like, in like, you know, rock and roll structure or anything like that, is there anything that like, can really like

SD: Oh wow.

PM: ...you can think about, that...

SD: That's a good question.

PM: 'Cause y'know, when you mentioned seeing the Monterey Pop, I started to think what kind of even big, rock bands even tried using synthesizer, and y'know it's weird for some reason, you mentioned The Who and I'd thought of that song, uh, what's the name of...

SD: "Won't Get Fooled Again"? Is that the one you're thinking about?

PM: Nooo... "Bottle o' Reilly". Y'know they had, the synthesizer....

SD: Yeah "Bottle o' Reilly,"

PM: And like, that was like, what year was that, like '68 or '69?

SD: Yeah. Like '69 yeah.

PM: And uh, so I was thinking like, is there, how many other... who was using a synthesizer that kinda early and stuff? Wondering what.

JS: Bruce Hack was doing some really crazy stuff.

SD: I never liked much of the synthesizer I'd heard. It all seemed... most of it seemed too like, classically based...

PM: Yeah exactly! Like...

SD: Like Keith Emerson...

PM: Yeah

SD: Yeah, one band I thought really used synthesizers creatively was Pere Ubu. That was another band, I'd crawl a mile to see. Pere Ubu. They played in San Francisco once. Man, they're incredible.

call interrupts interview

SD: Yeah, I never really liked the synthesizer I heard in most things. It seemed too kind of, prissy and classical.

JS: Do you feel like the current synthesizers are sort of limited in comparison to like, how it started more with the modular synthesizers and

whatnot?

SD: I think there's quite a range of stuff available out there. I mean there's a whole bunch of hardcore synth maniacs, you know...

JS: Well the modular is still around to this day, there's still companies making new things every week for it.

SD: Yeah. Mm-hmm

JS: But even going to like, a modular like the MS-20, it's still limited in some respects.

SD: Well, but at the same time though, performing with Red Asphalt, I had an Oberheim 2 voice, and I had kind of like a combo organ, like a vox metal kind of thing. And the thing about the Oberheim, was, it wasn't programmable. And so for live performance, I would go nuts trying to change the settings. I had all these little sticky dots with colored arrows on them...

JS: Yeah the only ones who had the presets at the time were entirely way too expensive.

SD: When something that wasn't modular, and I could perform with it, came out, I went for it. Because it's hard to duplicate anything on the patch...

JS: Was that when the CZ 101 was coming out?

SD: Oh yeah, uh huh.

JS: Okay. That's awesome. Well, this interview's gone pretty long. You got any last words on anything?

SD: Um, not really. (Laughter)

JS: Talked about enough?

SD: You know, I'm still doing it. Y'know, I'm still... I wanna make you know... louder, more aggressive stuff than I have been for a while. These are ridiculous times.

PM: Agreed.

SD: A lot of the popular music strikes me as just wimpy. Just these kinda... wimpy guys... with the... I hope neither of you do that kind of music!

JS and PM: No

SD: Or I'd be insulting you... those kinda little weedy voices, kind of tremolo voices.

JS: The indiepop?

PM: No the band I saw last night was so loud and I was like deaf after, but...

JS: Nerveskade?

PM: Yeah, but they're a hardcore band but they do like, a punk energy that's very much a distortion- they love distortion. Pedal board. You got like four pedals on the floor, you don't even need to tune a guitar (laughter) and actually last night, his string broke and he didn't care. He was slamming the guitar on his head. But it was fun.

JS: That guy is like, always smashing his guitar around.

PM: No, I know. I agree.

SD: I could just relate

that, that seems like a logical reaction to modern life, to me.

PM: Yeah, exactly. If you want to make music, it's supposed to be like that. It needs to be stimulating like that. Otherwise, what's the point?

SD: Yeah, I mean why do you go you see rock and roll? You go see it to get charged up. You wanna become more alive. Your day, y'know, your work somewhere, your day is draining you, you feel like life sucks, you don't have any money, you might lose your job, but you can go to a rock and roll show and feel, like, power and feel excitement and feel positive and walk out of there feeling better than you did when you got there. And that's what it's all about. And if it doesn't do that, it doesn't have a lot of value to me. It's a different kind of thing, for different kind of people. But I like rock and roll.

JS: That's a good way to end the interview.

SD: Yeah I think so too.

Scott Davey still runs Egg and Anvil records which can be found through:

<http://scodav.com/>

Look out for new Red Asphalt releases as well as more unreleased material.

Film Internships for KDVS

KDVS has many awesome events that never get filmed. If you love to film and/or are a film/TCS major who needs internship hours, check out the many events we have going on. This would be a great opportunity to: get film experience, editing experience, exposure for your work, build your resume, and get more in-touch with local artists. KDVS does not have any film equipment. So if you are interested, you will need to borrow from your film department or use your own equipment. This is too good of an experience to pass up. You can e-mail Lien Do at lbdo@ucdavis.edu with any questions or statements or feelings..

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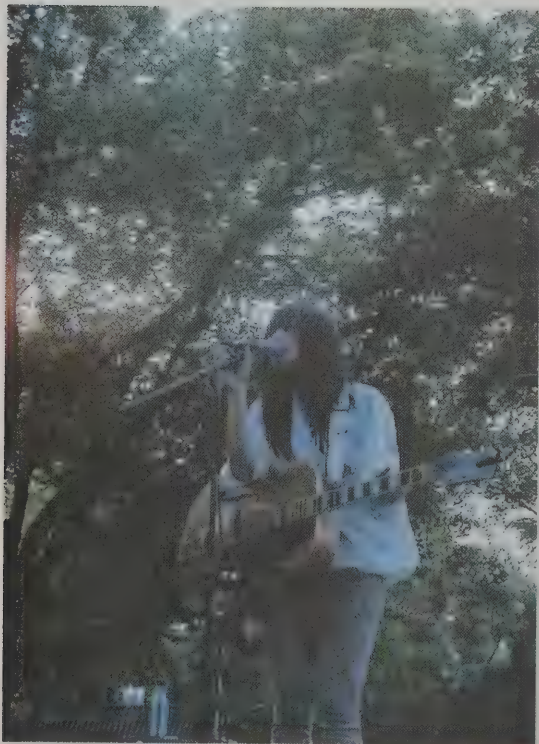
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2010



KDVS! EVENTS!





Photographer and band, clockwise from above.
Colin Cameron, *The Four Eyes* on the KDVS float,
Sarah Silva, *Gaarth*, **Amir Moarefi**, *Tunnels*, **Sarah
 Silva**, *The Cosmetics*, **Janie Lozano**, *Ganglians*,
Craig Fergus, *Thao Nguyen*, **Craig Fergus**, *The UCD
 Samba School*, **Janie Lozano**, *GGreen*.

Take photos of local performances and send them to
kdvspublicity@gmail.com, we'll publish them!





**photography
by nicollette
daskalakis,
outgoing
KDVS news
director**



Something about noise :

Thaux Sharmi for the invitation to write something about noise in these columns, because I'm curating noise gigs in my country (www.luff.ch). My *frenglish* way of speaking and writing are already *something about noise*. Each time that I'm trying to explain my thoughts I feel the trouble expressed in the face in front of me and it provokes immediately in me a bigger trouble as a feedback effect. But the feedback never ends if you go on with the relationship and the chain of cause and effect creates a loop. But the feedback in the human relationship and in the sound is a loop that is never a perfect circle! For example, after my trouble as feedback from the discovery that nobody understands me in Davis, the new information is shocked by another thought coming from inside of me. The meeting of both of these instances of information and thoughts creates a depressive and exciting feeling that is something like the sound of a car crash. This new other thought is that in fact maybe the person in front of me is totally right about me: I'm not understanding myself at all, what do I exactly want to communicate, what's my deep intent? No deep intent. And if you read this « no intent » crashed against the initial trouble on my face, at that moment (I'm slow in my description of movement: Swiss people are sometimes described as slow people, especially in the french part of Switzerland) there are billions of reactions possible in front of me when the person (you) sees my face and my body decomposing and falling in the abyss right there where I'm standing, in the middle of a puddle. The feedback could increase and be amplified as much as you have to leave asap, or kiss me, or shake me to wake up, or beat me, or vomit on my face, in a pure distortion of chaotic feelings between love and hate and more; or, the feedback could be attenuated and you don't care, and it would disappear. All these *scenarii* are the noise of the interactions, in a frequency spectrum with no other limits than deafness to desires through nausea.

There are two kinds of feedback: The feedback in cybernetic sciences (oh! Palo Alto is not far from here), used from electricity to biology through anthropology and psychology, has been developed in order to understand different complex interactions with this reductionist model. On the other side, the feedback in physics of sounds is considered an unwanted phenomenon, in the music tradition, since

it is amplified. Indeed, it's a different sound, which could be painful, but which is also multiple and hard to control. For instance, Jimi Hendrix was one of the first to use it at the beginning or at the end of a song as a fade in or fade out. A few years later, for the first time, but always with guitars, one LP was made entirely by feedback: Lou Reed's *Metal Music Machine*, as an experiment or a joke. And then, since the end of the 70s, feedback is used by Industrial and Noise musicians as the main sound source without a guitar anymore, without so-called « instruments ». It's easy to do it, you don't have to know an instrument or have any sense of harmony or know about the tone (look up the very influential Japanese duo called *Incapacitants*). For example, among other ways, take a mixer: plug the Aux(send) or Master, Control Room, or Phone output and plug it in any line in or also Aux(send), Master, Phone or Control Room, and it creates a feedback loop, difficult to control but offering a lot (a lot!) of possibilities. Yeah, even the 3 chords of punk provides a potential organisation of sounds interesting for liberal capitalism. With feedback, the organisation of sounds is more on the side of improvised music and the anti-music, uncontrollable and uncommercialisable. A sound close to your own blood circulation and tinnitus (!), or close to understanding the world moving around you. It could be at the end of the only sound which is closer to the cosmic traffic which began maybe with the big bang and/or it could be a political action as rejection of the mass media's music, as in The HATERS, Nihilist Assault Group in Hollywood, Joe Colley and Randy Yau in Berkley, Daniel Menche in Portland, Mattin in Spain, Torturing Nurse in China, and so on. So the feedback in sound and music couldn't be reduced to a scientific model destined to control interactions, because of its heterogeneous oscillations between *Desire* (immersion into sound or ecstasy, exaltation from the sound as in the Merzbow project) and *Nausea* (as concrete representation of the excess of society of spectacle and consumerism, which could lead to concrete vomit).

I'm not imagining but listening to the phenomenon that every body is a black box or a mixer creating feedback, generating and receiving feedback, inside and outside. The artist on stage is creating a feedback that the audience members take into their bodies and send back with new information in it, creating different, new feedback. This goes to the mixer-body of the artist which is improvising differently, depending on the feedback he/she receives in his/her body and sends it as a new sound toward the audience, and again, and again. Black boxes, speakers, microphones, contact mics, eardrums, skins, livers;

we are membranes. As Howard Slater said in a recent copyleft book, *Noise & Capitalism*: « the way our bodies, their sensory membranes, have become not only the over-stimulated site of media industry messages and subliminal seduction, but crucial terrains in the ongoing maintenance of ourselves as points of circulation. »¹. The advancement of the contemporary capitalism is betting and focusing our bodies as points of circulation, so it is exactly on the sensible membrane and on our senses that there is a potential for transformation. It's why maybe there is something about noise which is in the same time a shock to our senses and an unsaleable spectacle. Since I've been in the US, I have had the possibility to hear and see each week, or if not each day, a noise concert live. I'm only talking about the Bay Area, not about the other scenes of Portland, Baltimore, Osaka, East London, Lausanne, Tashkent, Istanbul, Cape Town, Singapore or Tehran. In the silenced industries of the cities, crashed because of the new technologies of communication (the main tools of liberal capitalism), noise music is present, sometimes without being aware that it's becoming a tradition, with its proper new books, theories, histories, festivals, promoters, and soon institutions which already are working against noise itself. We have to create attentive ears to get out of it, to get in and out as the feedback does in moving and creating multiplicity in order to become different per se and, as per the others, each micro-second. So there is nothing about noise except the multiplicity of the signals that each one sends and receives from inside and outside. And this practice of the multiplicity is no more a noise « music », it is maybe the practice of becoming self-noise, it means becoming multiple, impossible to catch by markets or any reasons.

thibault walter, Davis, CA, 06/02/10

1. GX JUPITTER-LARSEN, *Saccages, Textes : 1978-2009*, Christian Indermühle et Thibault Walter éd., Collection Rip on/off, Paris, Editions Van Dieren, 2009.

2. SLATER, Howard, « Prisoners of the Earth Come Out ! Notes Towards « War at the Membrane », in *Noise & Capitalism*, Ed. by MATTIN, LIES, Anthony Laiola, Gipuzkoako Foru Aldundia, Arteleku, 2009, p. 153. Copyleft, you can upload it intergraly for free: http://www.arteleku.net/audio-lab/noise_capitalism.pdf

3. CORNELIUS, Adam, *People Who Do Noise*, Portland, Oregon, DVD, 82 min., 2008. www.peoplewhodonoise.com

The Return Of Marduk

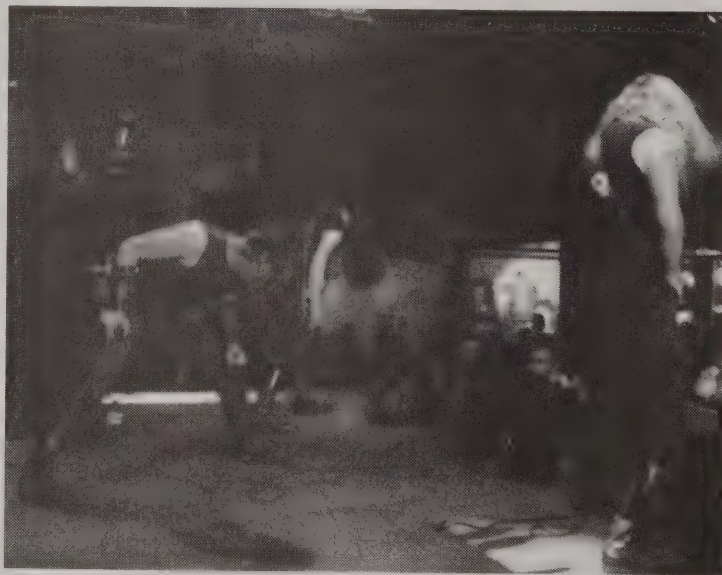
After an absence of eight years, Sweden's Marduk returned to the States in late 2009 on the US Plague tour to support their recent album *Wormwood*. This interview was conducted with founding member, Morgan Steinmeyer Håkansson, before the show at the DNA Lounge in San Francisco 12/6

Blasphemer: How does it feel to be back in the States doing a full tour after such a long absence?

Morgan: It feels great. We've had a tremendous amount of problems, it is actually hard to believe. Everything has taken so long, it's like a curse. We've had tour offers in the past like two months in advance, but it's nearly impossible to get a working permit and you need to get a P1 visa and this and that, it's been just tremendous. When we applied for the Blackened Fest we were supposed to do in the spring we applied four months in advance, even to apply you need the full tour dates otherwise...

And we did, we got three of our visas in really good time, but the last was taking longer. They told us no problem don't worry ha ha. Then the day before we were to leave for the tour we call them and say, hey we are supposed to leave tomorrow and they say "Oh we need your papers translated into English", just one of us? So we went to a special office and had it translated and stamped, went back and then they said "we don't know how long it will take" Well it took another three weeks. So when we got the visa there were three days left on the tour. So we booked 3 dates just to prove we could get into the States. But that's not all, on our 15 day European tour when we were playing in France

there was a thief in the backstage dressing room who stole two of our passports and visas. So we had two weeks to replace them, but ended up having to re-apply for the visas, but this time they really helped us out. If we had missed out again I would never have tried again. But now we are here and looking



positively to the future.

B: With the tour half over, has it been good so far?

M: It's been great, it's great to see a lot of faces from the past and to see people I know but haven't met in person. It feels good, I'm excited to be back and playing, and it's for sure not the last time we will be here.

B: How has the current line up been working out?

M: I think it's working out really well. I'm really proud and think this is the strongest line up we've ever had. Even though I've been very satisfied before, I'm even more satisfied

now because it's four individuals who share the same devotion and ideas and work towards the same goal and everybody puts their utmost into the band. For me it's a great pleasure, everyone participates in writing music and it's great.

B: For me Marduk has always been one of the greatest live bands

M: Thank you

B: How much consideration do you put into recruiting new members in this regard?

M: I don't know. I just go by my gut feeling. I know what I want. I think when the people I talk to share the same ideas, and I know where their loyalties lie we can march forward.

B: I know it's not a concept album, but is there a deeper meaning or theme to the new album *Wormwood*?

M: Of course like you said it's not a concept album, but does have a theme. When we were working on the album and during the recording process we didn't have a title for the album yet. Then the word *Wormwood* popped up in our heads because it really reflects what the lyrics and everything deals with on the album, the sourness, the morbidity. And *Wormwood* is the name of the star that fell from the heavens and polluted

a third of the waters on Earth. It also has a deeper meaning than that, when translated into Russian it means Chernobyl, and we all know what happened there.

B: When you are writing songs do you consider how they will sound live?

M: Not really. What we really work on when we write music and record is to make the music and lyrics become one. We don't record the songs then work on lyrics. We try to make it a hard hitting force and that's what I believe is most important.

B: With Devo rejoining, Mortuus, and now Lars now you can hear the sound has changed,



how much influence have they had on the writing of the last two albums?

M: Mortuus joined right before Plague Angel so he didn't have much impact on that album, but he has grown as a songwriter and that's what he likes to do. We work really well together and share the same ideas. Our new drummer Lars has been in the band a short while and has been writing too.

B: How comfortable is it having Devo be the Producer/Engineer?

M: I think it's really good. In the past we've had to travel and maybe had two weeks to record and you have to work like "9 to 5". Now we work when we are in the mood to. We can go for days straight or take a week off and go back when I'm really excited and refreshed. And I think that reflects in the spirit of the recording as well.

B: Will you ever do another analog album?

M: Parts of this album are analog, but I don't know. I Don't care too much about the technical aspects, I just care about having

an competent engineer that can translate my beliefs and my thoughts onto tape.

B: Any plans for a video for Wormwood?

M: Actually we already have more or less



completed a video for the song "Nowhere, No One, Nothing". It's a twisted anti-music video I would say. We were planning on having it ready before this tour, but we had only ten days off

since the last tour so we didn't have time to complete it.

B: How do you feel about the role of the internet?

M: In one way it is good, in another it's boring.

B: Kids are spoiled

M: Right, everything becomes easy and everything has lost a bit of it's magic. You

do a show and two hours later there's a crappy recording up on youtube. It destroys a lot of the feeling, but it also helps out. Of course it affects record sales with downloading. What annoys me most is you don't get the impact when a new album is released. I remember as a kid waiting for something to come out and the excitement of finally getting it. Now a new release is leaked months early, so when the record does come out people are like I've already had it for a month.

B: With the creation of Blooddawn Productions and singing with Regain, it seems you have taken back control of Marduk.

M: That's what I believe in, If you're gonna do something you have to have control over it otherwise it just goes out of your hands and gets fucked up. If it's fucked up now it's my fault. So I like to be in charge and have control. With other labels you don't have any control and they rape you left and right.

B: Well thanks for re-issuing the older albums.

M: Yeah, some of that stuff was never sold in the States and the only way to get it was imports. So I decided to re-master them and make them available.

B: And Devo was the obvious choice to do the re-masters...

M: He actually did some re-masters before rejoining the band.

B: To me, Marduk has transcended genre, do you still feel a part of the Black Metal scene?

M: I do very much and I think we are one of the few true Black Metal bands. A lot of bands don't even call themselves Black Metal but come up with some ridiculous sub-genre. We are Black Metal and that's fine with me, that's what we represent, what we believe in.

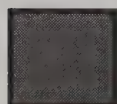
The Blasphemer is one of the hosts of "1000 Points of Fright", a metal program that runs from 10 PM to midnight on Friday nights.

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	SUNDAY	MONDAY	TUESDAY
midnight	Punk Roge & M. Riots "Neonate (Fighting for a Future)" Punk / Hardcore/Riot Grrl	Samurai & DJ Sasquatch "An Earful of Awesome" Eclectic	Sketch "Where's My Wallet?" Eclectic
3 a.m.	DJ Sisyphus "Unstable Equilibrium" Electronic	DK Kilroy "Post-Cult Trauma" Rock, Electronic, Punk	Waffle Fry "Brainular Meltdown" Eclectic
6 a.m.	Bobby H & DJ McTee & Dr. Kwame "Songs of Praise Gospel Program" Gospel	Kidd Dayz "Reminence of Good Times" Electronic, Hip-hop, Rock	Annie Halo "Noise Loves Audio" Rock, Indie, Experimental
8 a.m.	Bernard & Bez Benson "In Focus/Perspective" Christian music and Talk Show	France "It's About You!"	Kirsten Sanford & Justin Jackson "This Week in Science"
	Gary B. Goode "The New Island Radio Café" Hawaiian, Reggae, Latino	Mindy "Cross Cultural Currents" International, reggae	Shiva "Eh?" Classical, Jazz, Experimental
noon	Papa Wheelie "Radio Wadada" Reggae	"Democracy Now"	"Democracy Now"
	DJ Don Sequitur "Soul, Psych, Jazz"	"Thee Funk Terminal" DOG Tones Funk, Soul, Jazz	Ginger "Musical Miscarriage" Eclectic
3 p.m.	"New Day Jazz" Justin Desmangles Jazz	Monocle Mac & Lemma "Speakeasy Regulars" Indie, Electronic, Folk	Todd "Hometown Atrocities" Pop, Rock
	"Farewell Transmission" Brian Ang Experimental/Poetry	"Free Speech Radio News"	DJ PMS "The Public Library" Indie, Electronic
6 p.m.	"Hammer Down, Sub-atomic Pound" DJ Don Sequitur Soul, Psych, Jazz	Maggie Cat & Michael Leahy "One-on-One" Folk, Rock, Indie	George Sello "Sounds of Africa"
9 p.m.	"The Front Porch Blues Show" JD Esquire, BJ & Mario Blues	DJ Dan "Full Disclosure" Eclectic	"KDVS Radio Theatre" Radio Plays
	Tim Matranga "Kicksville" Psych, Soul, Garage	DJ Rick "Art for Spastics"	"Aggie Talk" UCD sports talk
midnight			SIMI "Esotericism & the Occult in the WWF" Adult, Post-College Rock
			Mr. Mick Mucus "The Chicken Years" Rock, Punk, Doggy Haircore
			"Revenge of the Handlebar Moustache" Calamity Janie Garage, Soul, Rock, Punk

"Freeform is the right to tell people what they do not want to hear."

-George "Minimal Noise" Orwell

WEDNESDAY THURSDAY FRIDAY SATURDAY

Laika & Graigory "Bliss vs. Utility" Eclectic		DYL DAWG "Sacto, Great Job!" DIY, Garage, Punk	HMS "Midnight No Shows" Eclectic	Blasphemer & Scarecrow "Raise the Dead" Metal
3 a.m.			3 a.m.	
Seelie B "Test Tube Babies" Eclectic	Robin Redbreast "Hates Music / Loves Noise" Skunch	Ann & Hookshot Taylor "La violencia del fútbol" Eclectic, Jamaican Soul	Cash Flagg "Dead Air" Bubblegum, Punk, Indie	Elektroland "Sound Destruction" Noise, Experimental, Electronic, Industrial
6 a.m.			6 a.m.	
VeKKah Mew & DJ Tazz "Strangers in the Dark" Eclectic		Conductor "Rail-yard Runaround" Folk, Rock, Indie	"The Udder Side of Sac" Philip Fray Folk, Indie, Rock	Big Dave "Buried Alive in the Blues" Jazz, blues, folk, rock
8:30 a.m.				9 a.m.
Dr Ari Magana & Phil White "Psychnation"		Christ Thielen "An American Atheist"	Lech "Intercourse on Intercourse"	Bill Wagman alt w/ Robyne Fawx "The Saturday Morning Folk Show" Folk
9:30 a.m.				
DJ Mucky "Bear is Driving Car" Eclectic		Ginger Snap! & Granny Smith "Pearly Dewdrops" Eclectic	Mr. Glass "Good Good" Soul, Jazz, Hip Hop,	
noon				noon
"Democracy Now"		"Democracy Now"	"Democracy Now"	DJ Markuss "The Prog Rock Palace" Progressive Rock
1 p.m.				
Lalana "Heat waves and Radio waves" Eclectic		Reil Nuud "Things are Worse than Ever" Rock, Folk, Classical	Lady Kay "Tripofonic Sounds of the Hacienda Sunrise" Eclectic	2 p.m.
2:30 p.m.				
G3X "Guakamole" Latino Alternativo		Mona "Uncouth Johann" Tofucore	delirium "Kicks for Sale" Eclectic	Myk Blauuw "ATF Radio: All Things Fresh" Hip-hop
4:30 p.m.				4 p.m.
"Free Speech Radio News"		"Free Speech Radio News"	"Free Speech Radio News"	
5 p.m.				
Andy Jones "Dr. Andy's Poetry & Technology Hour"		Douglas Everett "Radio Parallax"	Ron Glick & Richard Estes "Speaking in Tongues"	Gil Medovoy "Crossing Continents" International
6 p.m.				
Zac-ka-roni & Cheese "Lunchbox" Eclectic yumies		Hello, Space Cadet "Aural Fixations" Indie, Electronic, Int'l	Emilio "Casino Diva Flair" Spoken Word	7 p.m.
8 p.m.				
DJ Tangosaurus Rex "Cool & Deadly" Hip-hop, Reggae		OKI "The Nervous Breakdown" Coca Cola Marxwave	DJ Meow & DJ FeCoNi "Business Time" Electronic, Indie, Exp.	9 p.m.
10 p.m.				
Trotsky "The Crimzon Airwavez" Punk, Hardcore, Power-pop		Fuzzbox Flynn "Loves + Disloves" Eclectic	Pirate & Blasphemer "1000 Points of Fright" Metal	Jeffrey Fekete "Today's Aberrations, Tomorrow's Fashion" Eclectic
		"Live in Studio A" Live bands		David D. Young "Upper Realm Shrieks" Eclectic
				"The Joe Frank Show" Talk/Crazy Stories/Radio Collage

SUNDAY

Midnight – 3 a.m.
PUNK ROGE & M. RIOTS
“Neonate (Fighting for a Future)”
—Punk, hardcore, street punk, riot grl
Chaotically good music mixed with political, social and local punk talk as well as show listings and events you don't want to miss.

3 – 6 a.m.
DJ Sisypus
“Unstable Equilibrium”
noise, industrial, experimental, electronic
Electronic, noise, drone, ambient, glitch, microsound, IDM, industrial, breakcore, experimental, sound art, post rock, RIO, surreal, DIY

6 – 8 a.m.
BOBBY H, DJ MCTEE & DR. KWAME
“Songs of Praise Gospel Program”
—Gospel
Traditional and contemporary gospel music with a flavor of the word of God. Reaching you with God's message through music. Send comments and prayer requests to SPG90.3fm@gmail.com

8 – 10 a.m.
BERNARD & BEZ BENSON
“In Focus/Perspective”
—Religious talk show, music
In Focus is a religious talk show whose theme is to solve problems of students and the community in light of Scripture. Each week there is a new guest. / Perspective: Christian bands from all genres (rock, hip hop, gospel, etc.)

10 a.m. – 1 p.m.
GARY B. GOODE
“The New Island Radio Café”
—Reggae, Latino, Hawai'ian, ska, oldies, African
New releases of Reggae, Latino/a and Hawaiian, mostly. Also, Jazz, Folk, International and Oldies.
alt w/
MINDY STEUER
“Cross Cultural Currents”
—International, reggae
Reggae and African music

1 – 3 p.m.
PAPA WHEELIE
“Radio Wadada”
—Reggae

20 A conscious reggae session featuring reggae (old and new)

dub and dancehall
3 – 5 p.m.
JUSTIN DESMANGLES
“New Day Jazz”
—Jazz
Jazz music for lovers and the lonely

5 – 7 p.m.
BRIAN ANG
“Farewell Transmission”
—Experimental, poetry
Opaque art thing.

7 – 8 p.m.
PAUL WEBB
“Hammer Down, Sub-atomic Pound”
—Soul, Psych, Jazz
Soul, Psyche, and Local Record Scores.

8 – 10 p.m.
JD ESQUIRE, BJ & MARIO
“The Front Porch Blues Show”
—Blues
Blues for the down home blues lover. You'll hear the great legends and lesser known artists. Each show is a unique interpretation of the blues presented by either JD, BJ, or Mario, ranging from the Delta to Chicago, from Piedmont to Texas, and with a good measure from the West Coast. You'll hear straight ahead Chicago blues, R&B, big band blues, jazz, zydeco, soul, gospel, and blues that's not easy to classify.

10 p.m. – midnight
TIM MATRANGA
“Kicksville”
—Garage, soul, psych
All sorts of rare, obscure and great sixties sounds. Pacid Punk, garage/psych, heavy soul, funk, northern soul, etc.

M O N D A Y
Midnight – 3 a.m.
Samurai & DJ Sasquatch
“An Earful of Awesome”
Eclectic
Sizzling summer session sound, sip&slur lemonade”

3 – 6 a.m.
DK Kilroy
“Post-Cult Trauma”
—Rock, Electronic, Punk, New Wave, Synth Pop
Retrofuturism radio- surf/ space rock. rockabilly. surf punk, and enough electronic and new wave to keep things weird.

6 – 8:30 a.m.
KIDD DAYZ
“Reminence of Good Times”
—International, Electronic, Rock, Indie, Hip Hop

8:30 – 9:30 a.m.
FRANCE
“It's About You”
—Public affairs
A show where expert guests discuss issues and events from an ethics, history, and/or socio-political aspect

9:30 – Noon
DJ Yana
“Native to Davis”
—Native American
Music by Native Americans, for Native Americans

Noon – 1 p.m.
“Democracy Now”

1 – 2:30 p.m.
DOG Tones
“Thee Funk Terminal”
—Funk, Disco, Hip Hop, Jazz
Funk oriented sounds including buzz-funk, boogie, soul, and excursions into jazz, reggae, Brazilian, broken beats and more.

2:30 – 4:30 p.m.
Monocle Mac & Lemma
“Speakeasy Regulars”
—Electronic, Folk, Indie
A fine selection of fresh, new contra-bands

4:30 – 5 p.m.
“Free Speech Radio News”

5 – 6 p.m.
NATALIE YAHR, DANIELLE LEE
“Local Dirt”
—Public affairs
Agricultural issues and news.

6 – 8:00 p.m.
Michael Leahy & Maggie Cat
“One-on-one”
—Folk, Rock, Indie
Cat's Meow and Cool as Folk bike riding at night on the streets of the tri-county area.

8 p.m. – 10 p.m.
DJ Dan
“Full Disclosure”
—Eclectic
Rock, Punk, Jazz, Experimental, and other music.

10 p.m. – midnight
DJ RICK
“Art for Spastics”
—Punk, DIY, experimental
A historical look at cities that have influenced “weirdpunk” and “glue-wave”: Cleveland, Paris, Portland, Lund, Harrisburg, Vancouver, Monterrey, Columbus and Sacto!

T U E S D A Y
Midnight – 3 a.m.

Sketch
“Where's My Wallet?”
—Eclectic, Jazz, Folk, Rock, Indie, Blues, Hip Hop, Latin
A look into different kinds of music around the world.

3 – 6:00 a.m.
Waffle Fry
“Brainular Melttdown”
—Metal, Reggae, Classical, Eclectic, Electronic, Jazz, Blues.
The show will be focused around rock/metal/hip-hop/jazz/blues, being a very eclectic show. Something for everyone.

6-8:30 a.m.
Anne Halo
“Noise Loves Audio”
—Rock, Indie, Industrial, Punk, Noise, Experimental, Garage, Shoegaze
Jackson Pollack, but with audio.

8:30 – 9:30 a.m.
DR. KIRSTEN SANFORD & JUSTIN JACKSON
“This Week in Science”
—Public affairs
Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.

9:30 a.m. – noon
SHIVA
“MEH”
—Classical, Jazz, Punk, Experimental, Goldwave
Lullabies for Insomniacs, wake up calls for narcoleptics.

Noon – 1 p.m.
“Democracy Now”

1 – 2:30 p.m.
GINGER
“Musical Miscarriage”
—Eclectic, Rock, Punk, Indie
Non-stoppin', Beat poppin', tune droppin'- Holleeeer.

2:30 – 4:30 p.m.
TODD
“Hometown Atrocities”
—Pop/Rock
Show centering on rock of sorts: Psych, Indie, Punk, Experimental Rock, Electro, Scenester, & outdated Pop culture.
alt w/
DJ PMS
“The Public Library”
—Indie, Experimental, Electronic
Stories about stray cats bear cubs, earth worms

4:30 – 5 p.m.
“Free Speech Radio News”

5 – 6 p.m.
GEORGE SELLU
“Sounds of Africa”
—Public affairs/African Music/Interview
African current events brought to light and discussed.

6 – 7 p.m.
Les Light
Hosted By MICK PINN
“KDVS Radio Theatre”
—Radio plays
Original locally produced and classic audio plays

7 – 8 p.m.
BEN TAYLOR & CREW
“Aggie Talk”
—Sports talk show

8 – 9 p.m.
Smees
“Eco-terrorism and Anarchy in the Western World”
—Contempt for Adults, Post-Development Rock
The Roots of a New World Order: Echoes of the Chaos

9 – 11 p.m.
MR. MICK MUCUS
“The Chick Years”
—Eclectic
FUN with SOUND

11 p.m. – midnight
Calamity Janie
“Revenge of The Handlebar Mustache”
—Rock, Punk, Soul, Garage
Join me all ye outlaws for the rootin' tootinest, straight-shootinest good time in this here wild west.

W E D N E S D A Y
Midnight – 3 a.m.
Laika and Graigory
“Bliss Vs. Utility”
—Eclectic

3-6 a.m.
SEELIE B
“Test Tube Babies”
— Hip-Hop, Indie, International, Experimental, Electronic
alt w/
Robin Redbreast
“Hates Music/ Loves Noise”
—Classical, Rock, Industrial, Indie, Punk, Noise, Skunch
This is KDVS, we do what we like.

6 – 8:30 a.m.
VEKKAH MEW & DJ TAZZ
“Strangers in the Dark”
—Eclectic
Random Inspired Tunes.
8:30 – 9:30 a.m.
DR ART MAGANA. PHIL WISTER MFT
“Psychnation”
—Public affairs/Psychology
Life through the psycho-

MISSED THAT LAST AIRBREAK? GET INFORMED ON KDVS.ORG

logical perspective. Providing valuable information to the listener and to those in need.

9:30 a.m. – noon
DJ MUCKY
“Bear is Driving Car”
—Eclectic
Big American party, every-one disco dancing

Noon – 1 p.m.
“Democracy Now”

1 – 2:30 p.m.
Lalana
“Heat Waves and Radio Waves”
—International, Eclectic, Electronic, Folk, Rock, Indie, Punk
Because it's too hot to do anything but listen to music

2:30 – 4:30 p.m.
G3X
“Guakamole”
—Latino Alternativo
Viva la musica de los pueblos libres! Viva la Revolucion! Nica ca Anahuac!

4:30 – 5 p.m.
“Free Speech Radio News”

5 – 6 p.m.
ANDY JONES
“Dr. Andy's Poetry & Technology Hour”
—Public affairs
Talk about poetry and technology with frequent guests

6 – 8 p.m.
Zack-a-roni and Cheese
“Lunchbox”
—Eclectic
Zach is sometimes a snack.

8 – 10 p.m.
DJ Tangosaurus Rex
“Cool & Deadly”
—Reggae, Hip Hop
Irie Tunez & Hip Hop Beats

10 p.m. – midnight
TROTSKY
“The Crimson Airwaves”
—Punk, Hardcore, Power-pop
That punk kind of music.

THURSDAY

Midnight-3 a.m.
Giggles
“Midnight No Shows”
—Eclectic
A new day, a new show. Filling the valley with music and rambling.

3 – 6 a.m.

Ann & Hookshot Taylor
“La violencia del fútbol”
—Metal, International, Reggae, Classical, Hardcore, Jazz, Folk, Indie, Punk, Hip Hop, Calypso, Samba.
Eclectic, with special emphasis on Jamaican Soul, skinhead ska through oil, and funk.

6 – 8:30 a.m.
Conductor
“Rail-yard Runaround”
—Folk, Rock, Indie, Blues
A two hour tour on the freeform express

8:30 – 9:30 a.m.
CHRIS THIELEN
“An American Atheist”
—Public affairs
An American Atheist covers news and hosts discussions pertaining to atheism, religious criticism, and an empirical, pragmatic understanding of the universe.

9:30 – noon
GINGER SNAP & Granny Smith
“Pearly-Dewdrops”
—Post-Punk, Shoegaze, Twee, Darkwave, Ambient, Downtempo, Trip-Hop, Dreampop, Folk, Indie
Music for a blue moon's final shadow; dark and dense, soft and sensual, and a girl riot!

Noon – 1 p.m.
AMY GOODMAN
“Democracy Now”

1 – 2:30 p.m.
Reil Nuud
“Things Are Worse Than Ever”
—Classical, Folk, Indie, Experimental
A mix of contemporary rock, folk, experimental and classical/modern comp.

2:30-4:30 p.m.
Mona
“Uncouth Johann”
—Tofucore
Ces chauchemarsse renouvelèrent; il craignit de s'endormir.

4:30 – 5 p.m.
“Free Speech Radio News”
5 – 6 p.m.
DOUGLAS EVERETT
“Radio Parallax”
—Public affairs
Science, history, politics, current events, whatever we please

6 – 8 p.m.
Hello, Space Cadet
“Aural Fixations”
—International, Reggae, Classical, Electronic, Jazz, Folk, Indie, Blues
Something for your ears to chew on

8 – 10 p.m.
Oki
“The Nervous Breakdown”
—Coca Cola Marxwave
Bird grenades and barricades

10 – 11 p.m.
FUZZBOX FLYNN
“Loves & Disloves”
—Eclectic
Music for weird sorts

11 p.m. – midnight
“Live in Studio A”
—Eclectic
Live performances by local and touring musicians

FRIDAY

Midnight – 3 a.m.
Dyl Dawg
“All Filler No Killer”
—DIY, Pop, Garage, Punk, Experimental
Yo yo sacto boys, dial to thee left to hear the beats that be crunchin'. Ace o' Base, Snap, Roxette all the time, or yr greenback.

3 – 6 a.m.
Cash Flagg
“Dead Air”
Bubblegum, Punk, Indie, Garage, Powerpop, Soul, Psyche, Rock with and without the Roll

6 – 8:30 a.m.
PHILIP FRAY
“The Udder Side of Sac”
—Jazz, Folk, Rock, Indie, Blues
An eclectic program with an emphasis on local music from the greater Sac/Davis areas, featuring a weekly local artist for interviews, coffee and live performance.

8:30 – 9:30 a.m.
“Making Contact” and “Planetary Radio”
—Public affairs
9:30 a.m. – noon
Mr. Glass
“The Good Good”
—Pan-African, Soul, Jazz, Hip-hop, International

Noon – 1 p.m.
“Democracy Now”

1 – 2:30 p.m.
LADY KAY
“Triphonic Sounds of the Hacienda Sunrise”
—Eclectic
Scuzz, Fuzz, Hip Hop and Soul. Blues, bass, rock 'n' roll.

2:30 – 4:30 p.m.
delirium
“Kicks for Sale”
—Eclectic
I play music. You listen.

4:30 – 5 p.m.
“Free Speech Radio News”

5 – 6 p.m.
RON GLICK, RICHARD ESTES
“Speaking in Tongues”
—Public affairs
A program featuring social commentary and interviews with people directly involved in struggles related to peace, civil rights, the environment and the workplace

6 – 8 p.m.
Emilio
“Casino Diva Flair”
—Spoken Word
Caravans Idol If I, Scan Avid Airfoil, Fiasco Raid Anvil

8 – 10 p.m.
DJ Meow & DJ FeCoNi
“Business Time”
—Electronic, Indie, Experimental

10 p.m. – midnight
PIRATE & BLASPHEMER
“1000 Points of Fright”
—Metal, punk, hardcore
Metal, metalcore, punk, Danzig tribute songs, fashion advice, ticket giveaways

SATURDAY

Midnight – 3 a.m.
BLASPHEMER, SCARECROW
“Raise the Dead”
—Metal, grindcore
Black metal, death metal, grindcore, pagan, Viking, and ambient horror.

3 – 6 a.m.
Electroland
“Sound Destruction”
—Noise, Experimental, Electronic, Industrial
Industrial electronica meets experimental noise electronica with a rhythm!

6 – 9 a.m.
BIG DAVE
“Buried Alive in the Blues”
—Jazz, Folk, Rock, Blues

What better way to start your weekend? Listen to blues from everywhere—new and old, national and international

9 a.m. – noon
BILL WAGMAN
Alternating w/
ROBYNE FAWX
“The Saturday Morning Folk Show”
Folk of all kinds

Noon – 2 p.m.
DJ MARKUSS
“The Prog Rock Palace”
—Progressive rock, jazz
Progressive rock and jazz from the 1960's to present from around the world

2 – 4 p.m.
Myk Blauuw
“ATF Radio: All Things Fresh”
---Hip Hop
Bringing you the freshest music from the boondocks and world wide.

4 – 7 p.m.
GIL MEDOVOY
“Crossing Continents”
—International
Mid-East, Mediterranean, East Europe/Balkan, North Africa, Central Asia, Indian subcontinent

7 – 9 p.m.
MR. FRANKLY
“Air Show”
—Eclectic
Rock, Mostly
Alternating w/
JEFFREY FEKETE
“Today's Aberration Tomorrow's Fashion”
—Eclectic
A multi-genre excursion through the newest arrivals to the KDVS library

9 – 11 p.m.
DAVID D. YOUNG
“Upper Realm Shrieks: Music & Words”
—Eclectic
A continuously evolving show with changing combinations of genres, mixing mainly bluegrass, blues, jazz and rock with occasional words and recited poetry. In flux

11 p.m. – midnight
JOE FRANK
“The Joe Frank Show”
—Crazy narratives
<http://www.joefrank.com>

loe see luule: a couple poems, for your consideration

There is a wonderful Facebook page titled Poets Responding to SB 1070. I had asked poets who contributed their work if they were interested in allowing me to record a poem for a collage KDVS aired the week after the bill was signed by Governor Jan Brewer. Scheduling difficulties prevented me from recording the celebrated poet, Alma Luz Villanueva, who gave permission for this poem to be reprinted here. – France Kassing

Alma Luz Villanueva: Breathing while brown

To the beautiful, brave
young who have always
sat at lunch counters,
racists spitting on them, pulling

their hair, calling them 'nigger,'
killing the brave, young, white
students who joined them-
the insane dogs taking bites of their

tender skin, the insane police who
hose them down, killing pressure,
to their knees, take them to
hot, filthy jails, the ones meant

for Colored- the beautiful,
young Black Panthers, Brown Berets,
hunted into extinction, AIM at
Wounded Knee, Leonard Peltier in

jail over 20 years, a wise man,
a shaman, after all these years,
knowing the spirit is always, yes,
always, free- Malcom X,

Mandela, knew this, every pregnant
woman knows this, Ghandi
knew this, Aung San Suu Kyi
knows this, the spirit is always, yes,

always, free. I remember my
youngest son followed home
daily in Santa Cruz, Califas, Breathing
While Brown, I went to the cop

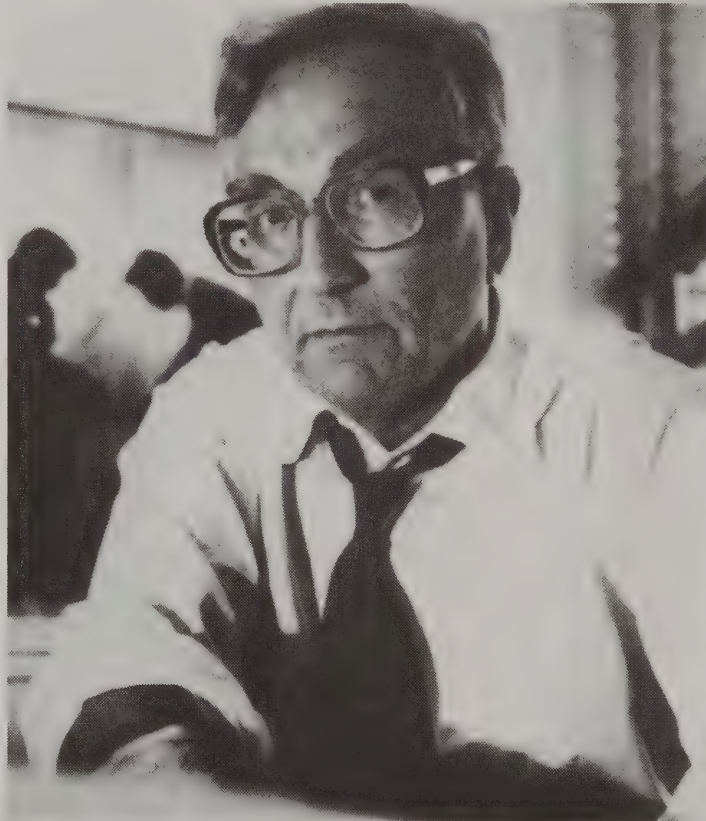
station and had a fucking fit-
what do we do when an entire
state makes it perfectly legal
to punish humans for Breathing

While Brown- nine young, beautiful,
brown warriors chained themselves
to the Capitol's entrance, that's what
we do, the beautiful, brave

young. Cesar Chavez would be
proud. Martin Luther King would be
proud. Ghandi would be
proud. Dolores Huerta is

proud, of the beautiful,
brave young. And my son
continues to breathe while brown,
always free.

To the Capitol Nine, April 2010, Arizona...I'm
very proud y gracias



Seymour Hersh

Brunch with Seymour Hersh

Seymour Hersh, Seymour Hersh.
I would love to spend some time with you, Mr.
Hersh.
Grandfatherly writer, some say you slouch,
That you can barely get up from the couch.

But I say, wow wow wow, it's Seymour Hersh.

Maybe you could show me your awards over
brunch.
Perhaps after dinner we could share a Pabst
Blue Ribbon or a Busch.

Perhaps someone your age can't handle the
harsh
rush of Anheuser-Busch.
My grandfather prefers kirsch.
He drinks it with borscht.

Say, Mr. Hersh, do you borscht?
(Oh what a rush, this brunch,
Just me and you, Seymour Hersh.)
Would you care to share a peach, my
Hersh?

You and I can discuss Bush.
We can discuss the Beer Hall Putsch
And the George W. Bush Putsch.
Neither Hitler nor Bush got his wish.

The way you make Helen Thomas gush
With praise for your prose, your lush
prose, it makes me think she has a
crush.
I think I may have a crush, Mr. Seymour
Hersh.

My Lai, My Lai, My Seymour, My
Hersh.
This is my wish, this two cocktail
brunch.
Hersh, your mustache is lush.
My one Hersh, I blush.

With glasses that big, can you see more,
Hersh?
When Moses talked to the Burning
Bush,
He turned white, as pale as you, my
Hersh.
And when you talk about your Pulitzer,
I blush.

And when you awkwardly pause, fish-
ing for the right word, I have to say, oh,
just hush.
Don't speak. Don't speak French.
Mi Amor, My Seymour . . . fermez la bouche . . .
My Seymour Hersh.

- Submitted by Dr. Andy Jones

*France Kassing is the host of "It's About You!" a
program that runs Monday mornings from 8:30
to 9:30. Dr. Andy is the host of "Dr. Andy's Poetry
and Technology Hour" from 5:00 to 6:00 pm
Wednesdays.*

OPERATION: RESTORE MAXIMUM FREEDOM EPISODE 9

O:RMF IX began a bit differently than every other O:RMF – it was staged on a Sunday, and after a few scheduling mishaps, the brave KDVS staff, in collaboration with a very flexible Plainfield Station, somehow saved the festival.

Defying the precedent set by past O:RMF festivals, the crowd was quite large at the start, and only grew as the hours passed. And so, on this blustery May afternoon, the UC Davis Gamelan Ensemble opened up this latest O:RMF iteration. Gamelan music is the traditional court music of Indonesia, and the ensemble at O:RMF performed songs specifically from the Sunda region.

Next, Delorean, a Sacramento-based hip hop group, took the main stage, followed by another Sacramento-based group, the English Singles. Shortly thereafter, Mucky the Ducky (representing the D) set the lawn ablaze with their musical stylings. Once the fire was extinguished, Rank/Xerox (SF) powered through a short set on the main stage, after which Robedoor (LA) melted with their whimsical set of dark noise.

Chelsea Wolfe (Sac) gave an emotionally charged performance, followed by Foot Village's (LA) drum- and megaphone-based hardcore punk. Jacuzzi Boys (Florida) then took over the main stage with their danceable, pop punk style.

Moon Duo (SF), featuring O:RMF VII alumnus Ripley (Wooden Shjips), played against the backdrop of the setting sun. A-Frames (Seattle) ground through an ATP-style set, succeeded by Australia's X, who ended the night in a punk-type-way.





MUCKY THE DUCKY



A-FRAMES



CHelsea WOLFE



UC DAVIS GAMELAN ENSEMBLE

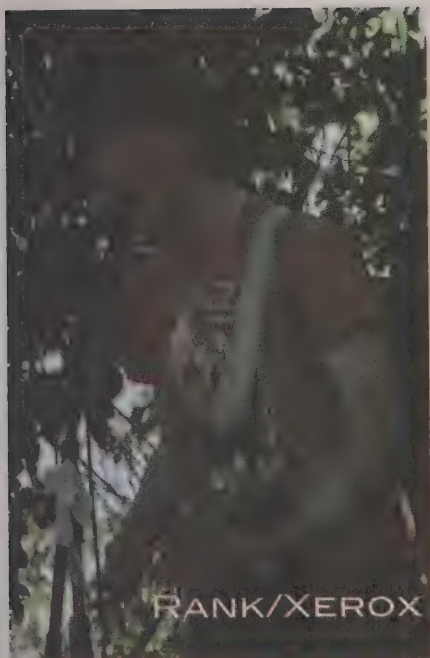


PHOTO CREDIT. OPPOSITE PAGE
 (CLOCKWISE): CRAIG FERGUS, ALEX
 SURBER, JANIE LOZANO, CRAIG FER-
 GUS.
 THIS PAGE (CLOCKWISE): CRAIG FER-
 GUS, CRAIG FERGUS, ALEX SURBER,
 AMBER YAN.



Broadcast on
KDVS 90.3fm
Davis and at
kdvs.org

NEVADA COUNTY
Composers
COOPERATIVE
EMERGING NEW MUSIC

Wet Ink

Mark Vance
Jay Sydeman
Z. Randall Stroope
Alex Shapiro
Morten Lauridsen
Jerry Grant
Don Davis
John Cage

Music in the Mountains
Sierra Master Chorale
Nevada Union High School
with the Sacramento State University Percussion Ensemble

PHOTO CREDIT (CLOCKWISE): IAN CAMERON,
CRAIG FERGUS, AMIR MOAREFI

The KDVS Music Video Contest: Success For All And All For Success!

This year Matthew Torres, the assistant studio technician for KDVS, took it upon himself to create KDVS' first annual Music Video Contest. He solicited local businesses for prizes, worked with the current General Manager on developing the rules and entry forms for the contest, set up arbitrary deadlines to get people up off their asses, and threw an award ceremony to top it all off.

How did it turn out?

Awesome! Amazing! Frantastical! And even a little bit splendiferous.

The contest had \$25 gift cards from Alphabet Moon (a local Davis children's toy shop), and Dimple Records. A handful of crappy DVDs and CDs from Armadillo Music. And the top videos get

special mention in multiple publications—The California Aggie, KDViationSl, Dimple's monthly magazine and maybe more.

This year's top video was none other than Davis' own Random Abiladeze, Ruby Ibarra and Leejay Abucayan. Their video was a six minute long, single shot, rap. Leejay held the camera for the first half of the video whilst beat boxing under Random and Ruby's raps. The video follows the group walking throughout their house being normal broke musicians handling the plumbing, dishes, and dinner. The trio received a \$50 gift and multiple other prizes for being best video of the night..

Runners up included Chelsea Wolfe's haunting video for the Agent Ribbons song "Dada

Girlfriend," the UC Davis Veterinary School's "Vet Dreamz" rap video, Sevi Katur's video for the song "White Gold," and KDVS' own Ian Cameron's video (on VHS ☹) for his band Sixteen-Sickteen.

Think you can do better? Probably not. Think you can get one of those runners up prizes? Now we're talking. This contest is about having fun and doing something. We are giving you the opportunity to solicit your favorite bands to make a video and to find local filmmakers to film your band's music. We show most of the videos we received during the awards ceremony and spend little time giving unnecessary speeches. Don't you want your friends and strangers forced to see your handy work? I do! Videos do not need to be excessively elaborate or in HD. As long as there is more than 1 second of footage and there is audio over the footage, we are happy. Send in a video of you practicing your yodeling over home movies of your dog trying to catch it's tail

Why should music video contests be dominated by MTV, VH1, CMT, and other forms of capitalist scurvey? Let's do this the cheap way. Let's do this the messy way. Let's do this the KDVS way.

This is Matthew Torres signing off for good. Thank you all!



A screen from the winning video. Pictured: Random and Leejay

AND ON AND ON >>> >>> SCOTT MILLER

Scott Miller interviewed.

By Ian Cameron

With my imminent departure from the station (I'm going to college!) and local music scene omnipresent in my mind in the last couple of months, I've attempted to meet a couple of the goals I've been trying to meet in my time here. One of these goals has always been interviewing Scott Miller; he's something of a local music hero of mine. We got to meet most recently during the controlled chaos of O:RMF 9. While the Jacuzzi Boys played, we talked a bit about 25+ years of sakramento musiks and other phenomena such as Scott's band The English Singles, who played that day. Keep reading, and maybe you too will become interested in this fellow's projects and history.

PS: Some bands Scott Miller has played in: Nar, Tiki Men, Bright Ideas, Crosby, Still, Nash & Davenport, Ice Bucket Heads, IJQ, Bagpipe Operation, Janked, Los Huevos, The Mail Order Brides, Rigor Mortis Acid Bath, Sacramento Apes, Ski Instructors, Sunlight Release, Torture, The U Street Gentleman's Club, The Art Officials.

IC: Ian Cameron

SM: Scott Miller

IC: Okay, well I kind of wanted to ask you, I don't know, a bunch of questions about your projects.

SM: Sure!

IC: Alright, why don't we start right now? Is there ever going to be a [English] Singles album?

SM: Err, I think so. I think so. We're indescribably lazy about doing it, or... there are lots of factors involved in it, mainly our laziness about it.

IC: Oh, okay. I mean, I guess you can already say that you've had a single.

SM: Haha...

IC: How old is that thing?

SM: Yeah, I know. I think it came out last Max Freedom, actually, so I guess it's been since **28** October.



IC: Oh yeah, I got one from the Four Eyes...

SM: Yeah, yeah, Dave brought them here to sell. So yeah, it's, uh, we're not naturally inclined to recording.

IC: I can understand that, it takes a lot of the fun out of it

SM: We have some stuff, something will happen. We have about eight songs ready

IC: Oh, that's a 10" for sure

SM: Eight songs recorded, by the way. We have more than eight songs!

IC: Haha

SM: Yeah

IC: Now I'm going to jump really far back...

SM: Do it!

IC: What was your first band, because I actually don't know?

SM: Uh, well first band, officially, was called RMAB

IC: RMAB?

SM: RMAB. That was me and Ed, the drummer

of the Singles, and some other people. This was in, maybe, 7th or 8th grade.

IC: Okay

SM: And then we've all just sort of messed around in bands since then. Nar was the first band that was a *band* band, that played shows around town.

IC: Okay

SM: We were in a band called Janked, briefly. I was in a band called Bagpipe Operation...

IC: And into the 1990s, you started to do stuff like The Bananas?

SM: Yeah

IC: Um, and I saw you at the Slumberland 20th anniversary, and [loud noise from stage] what I understood was that you guys were really related to Tiger Trap...

SM: Well, yeah, at least Rose and Angie I knew for a long time previously to that, we were friends in high school, and junior high, and we all got into music together, a lot of K Records type stuff, pop stuff like that. Tiger trap, when it came together, Nar had already been a band, and, well it all happened super fast. Our whole idea of being into K Records, well, it was unbelievable when it was like, "Hey, K records wants to do a record for us," it was really fast. It sort of kick-started an exciting time, I thought. For pop stuff especially; Nar was always on the fringe of it, a little too punk and a little too pop but whatever, we were old friends with them [Tiger Trap] and we were always really proud of them and what they were doing.

IC: And, well, Tiger Trap was relatively brief, right?

SM: Yeah, like maybe not even two years, like maybe a year and a half. They got a lot done in a really fast time. They recorded that record really fast, and the single. That first single, the Bratmobile single, we recorded in our basement, there's a connection. Dave from Nar recorded it.

IC: Wow. And, the Bananas are still going on!

SM: Yeah, Bananas are coming up on our 20th year as a band

IC: That's intense

SM: Yeah, half my life I've been in that band.

IC: 1990 to 2000? Wait, 1991?

SM: Yeah, 1991. We're really excited.

IC: That's just kind of amazing

SM: Yeah. Bananas are just this special band that kind of runs itself

IC: It's good to feel settled in...

SM: I don't know, we just do it, and it's always fun. And Mike thinks about it a lot because he writes the songs but we don't really think about it.

IC: Well, do you have any idea what has kept you in music for so long?

SM: I guess that's kind of a good question. I mean, I think that the same thing that the bad part of recording, that a band like the Singles don't record, is that I'm not really aware of how quickly time is passing. I don't really feel like... I mean, I can't believe that I've been in a band for twenty years. I play music the same way I've always played music. Like, "Oh, let's do it! This will be fun." Like, no other reason. I think this area in particular has fueled that; it just seems like time doesn't move that fast. It blows me away when I realize that I did something two years ago, everything seems like it happened recently.

IC: Part of the Sacramento scene seems to be this sort of slowly-developing thing, and then there's also this faster scene as well.

SM: Yeah, yeah. Well the current one, thank god! I mean, the fully-developing thing, I've been part of it, and the Four Eyes, and yeah, but only now,

like starting with The Ganglians and other bands now, that stuff is much more exciting. I'm glad Sacramento has been keeping up. The Mayyors,

in the Singles: Was that just a random thing, or what?



SM: Yeah, it kind of came out of nowhere. We thought it was a big thing at the time, Chris found one used for cheap

IC: That wasn't the one today? I thought I'd seen you with a different one

SM: Our first one broke really quick. I really liked it, I liked the idea of having a twelve-string in the band. But then his good old one broke, and we went back to six-string for awhile. But then I was like, "You need to go back to the twelve-string!" I'm a big fan of it.

IC: It gives you a different flavor. I remember when you played at the Delta with the Ganglians, way

bands like that.

IC: Yeah!

SM: And I've been watching that, and I've been feeling that I can get inspired by the way things are going, but I can't even explain why... I call it laziness, but I mean, I'm busy doing other shit

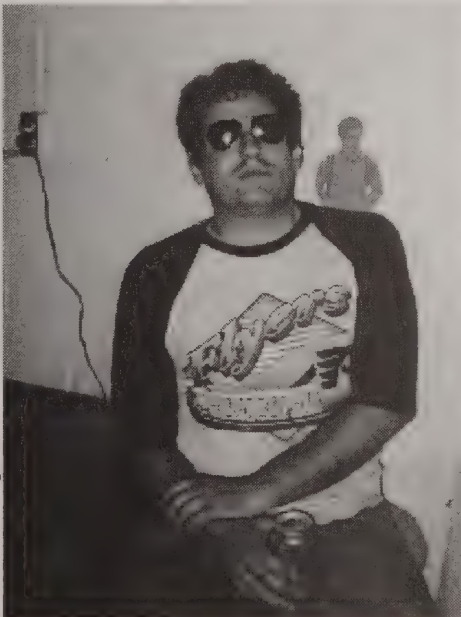
IC: Yeah, yeah

SM: I mean, it's real life. And I guess, like, I need to figure out when the Singles can record, but, uh, I don't wake up thinking about that.

IC: Oh, okay. Well, I only have a couple more...

SM: Whatever, man, whatever

IC: Oh, great! Well, how many of these [Operation: Restore Maximum Freedom] have you been to, by the way?



SM: I think maybe five of them, if I remember right. I've definitely not been to all of them. It's nice to play it, because then you can get in free and just watch the bands [laughs].

IC: Oh, well... Okay, about having a twelve-string

back, like the summer of '08? That was maybe the first time I'd really seen a band with an electric twelve-string, and I thought it was rad.

SM: Well yeah, I like it, and the bands that I like use it. The Television Personalities... Now, I hadn't thought about this band in terms of it, but... I don't know, I like that it's not so, well, I like that it isn't a twelve-string band, you know? It doesn't define it, it's just this aspect of it that makes it a bit different.

IC: Yeah...

SM: Like, you know, the Byrds were a twelve-string band

IC: You've heard that joke about the Byrds, right? Like, if you couldn't play a six-string, why play a twelve string?

SM: Haha, that's awesome

IC: So what are you excited about, coming up?

SM: Fuck, I don't know.... I mean, right now I'm excited about going to watch Lost. But it's funny, that question... I don't really know how to answer it. I think I'm excited about everything coming up.

IC: Thanks!

Ian Cameron used to be KDVS' own Springy, the host of Time to Get Away which ran on Wednesdays from 6-8pm. Now, he is just one of the Publicity Directors, and is part of the departing corestaff of the '09-'10 year.



Christy Canyon Interrogation via Radio Parallax

In the 1980s Christy Canyon was one of the most well known actresses in the adult film industry. She quit the business in 1997, but in 2003 wrote a book about her experiences titled: *Lights, Camera, Sex!* Radio Parallax caught up to her shortly afterwards and she was such a hit she was brought back by Douglas Everett three more times (and counting he says). Not long after her appearance Christy was picked up for her own radio show on the Sirius satellite network's Playboy Channel where she has been ever since. Here are excerpts from her animated and amusing appearances on KDVS.

D: Let's address one issue right off. It is alleged by some that adult films exploit women. Please comment.

C: I absolutely disagree. People need to mind their own business for starters. In my case, and I cannot speak for anybody else, I found it empowering. For someone to tell me it is degrading and I'm being used I have to disagree. It made me a strong **30** and independent person. Every job has a form of exploitation. If a girl

is being exploited, there is no gun to her head. She is free to walk away from the set. No one is going to come after her. They are going to pick up the phone, call the agent, and get ten more girls to send out. No one has to do it. If you are feeling exploited in anything - marriage or on the job - get out.

D: It was alleged by Linda Lovelace, a star before your time, that she had been forced or more or less brutalized into it appearing in film. That is not something you have seen?

C: I have never seen that. She was in the 70's. I started in the 84. I do know years later she came back and tried to make a comeback; so I guess it couldn't have been all bad. I find it hard to believe, but if it is true it's true.

D: We've heard that the number one money maker on the internet is pornography. Does that sound right to you?

C: Yes, it definitely is! I have a website. There are hundreds of others. It is a huge money maker. Everyone says porno is so bad so bad, but hey you know what, we are what we are and we aren't hurting the

country like certain people in elected office. Enron lost me \$3,000. So screw them and thank god I pulled out the rest before I lost what I did have invested. THEY hurt me. So go back to Enron. Say they exploited me for my hard earned money. That is what aggravates me.

D: No argument from me, Christy. Playboy turned 50 just a few months ago. Hugh Hefner likes to claim credit for the sexual revolution. In your 20 years of experience do you see things becoming more relaxed?

C: It has changed. Companies do things now that they never would have done in the 80s. It is almost disgusting.

D: You mean like the wide range of materials out there?

C: Like fisting. Very hard core now. I was very fortunate that I was with Vivid videos that is like the G-rated version of the adult business.

D: That is worth mentioning, I think. The types of things you did were... folks having... good clean fun.

C: To me it was. If a girl chooses to let

somebody's fist go inside of her body so be it. I am certainly not one to sit here and judge. I don't want to do it, but if somebody does... go for it.

D: From a medical stand point I would say don't go for it. It is a crazy thing to do.

C: I find it rather repulsing.

D: Can you comment on the rumor that there was an outbreak of sexually transmitted diseases particularly HIV in the adult industry?

C: To my knowledge there have been 3 cases of HIV breaking out from adult movie sets. In my opinion when they make 10,000 movies a year that is not very high - and one of them goes back to the mid 80s was John Holmes.

D: The infamous actor who went to prison for a role in some murders.

C: He got it when he quit the business and got into needles. The other two people I think it happened in the mid 90's. The business is very responsible. Everyone has to take HIV tests. They ARE responsible and that is why so few people have broken out with it. The girls I know who have gotten it have engaged in risky activity - multiple guys in one or two days, and they were pretty much strangers off the street.

D: There is a lesson in that.

D: Christy at age 18 you found yourself doing nude modeling for \$600 a session. That was more than a week's pay in the two jobs you held down. Tell us about that.

C: You know I have to say first, I love it when people read my book before I go on. It is so refreshing. Usually the publisher sends out a book; then I do a radio show, and they have no idea what my book is about. Very refreshing. And you are wonderful for doing your homework on me.

D: We try to do our best.

C: I left home when I was 17 ½. It was the kinda thing that both of my parents had been remarried three times each and they were both going thru their own troubles. My sister had gone off to college and it was just a tough time in both parent's households. I just had to leave to keep my sanity. I was everyone's scapegoat being the kid at home. Which is a very difficult circumstance be in. You are not even 18 year and you are not getting support at home. How do you support yourself? I had a part-time job in high school working in a cloth store for what I think was \$ 5.25 an hour in 1985.

D: Sounds right

C: Pathetic! Then after taxes (laughing) that turned into about \$3.50 an hour.

Then I got a night time job as a hostess in Hollywood through a fake ID that said I was 21. It was a really crappy fake ID BTW. The kind you made yourself. So I had to work two jobs.

D: I should mention that you said you talked about how at 17 you realized that you were quite the looker and by batting your eyes at the right guy they were more-or-less passing you in drivers ed etc when it may be wasn't such a good idea.

C: I got 4 or 5 tickets. My license was actually suspended for a while - not that it stopped me from driving.

D: Oh boy

C: I started working at a health food restaurant at night as a hostess. Between two jobs there was not enough time for school. So I dropped out a few weeks before graduation. I never did get my high school diploma, but years later I went back to college. It was tough working two jobs and never having enough money to pay the bills.

D: Los Angeles is not a cheap place to live.

C: Back in the 80's I think my rent on like a 1 bedroom apartment in Hollywood - not a great area - was like \$450 a month. That was a lot of money. That took two paychecks from two jobs to just cover that. Then you know the car and insurance. It was tough. Then I met a guy in the business while my car was broken down. He gave me a card for "figure modeling". Then he showed me what figure modeling was. I thought it was like hands and feet.

D: But it was nude modeling

C: Yes, he showed me a Hustler he was in. I thought "Oh boy no way", but I kept that little card and kinda tucked it away in the back of the socks drawer. When I was down to like \$5 to my name and I couldn't got home (my parents were not even speaking to me) I just thought I could do a couple of layouts and pay down some bills...

D: Uh-huh

C: And then 20 years later... here I am talking about my book. (laughs) So it didn't quite pan out the way I anticipated. Yes, I started out doing a bit of nude modeling....

D: And I don't suppose you imagined at any way that could lead to sexual films.

C: No! I was comfortable doing nude modeling, I loved it. The first time was scary, because I didn't know what I was

doing. Trying to look sexy I'd suck in my stomach, and show all my fingers, and smile big for the camera. Like for some family portrait! They were like; "No no, make a little circle with your mouth and go Oooo, Awww, you know, say a vowel". There was no hardcore, you stayed like a foot away from the private parts.

D: OK

C: It was OK. We'd be talking while the photographer was changing film. It was fun and I started getting the self-confidence back that I had lost when I was 17 and had to move out. It was a good way to get my self-confidence back and thousands of dollars which for a drop-out 18 year old was like... wow.

D: Three sessions in a day and you might take home almost \$2,000?

C: Yes and you got to keep the wardrobe!

D: Most people can relate to the idea of maybe not having cloths on and having their picture taken, but you made a transition into doing hardcore cinema. Tell us how that happened?

C: The agent that I had at the time was a nice man. I have no hard feelings. He was a great guy, but he did kinda trick me. He said Christy, here are your directions to go an address which turns out now is a house owned by Billie Idol. You are doing a "loop" there with a guy. I thought okay, I'm doing a boy girl layout, you know? Well no. I guess I could have gone home to my father, but I wouldn't because things were worse there. I'd rather just grin and bare it.

D: So you did the scene despite being surprised at what the job entailed?

C: Yes, I just went ahead and got it over with.

D: As one might imagine, things in your life were never quite the same after that

C: No they weren't.

D: So, NOW you had to face - when people you knew became aware of what you were up- a lot of hard feelings. Talk about that.

C: Well, the hard feelings were there before I got into the business. I just did an interview for a reality show that Vivid is doing and the last question was: "What would you do down the road if you have kids and they got into porn?" My answer was, I would look at myself and see what I did wrong as a mother. No healthy girl that I know gets into porn. It is not something that you grow up thinking about. I want to be a stripper I want to be a porn star. Something goes wrong that

makes you need the attention. Something goes wrong where you are not getting something at home and you rebel, which is what I did. Not that it is a bad thing; but I turned something that COULD be bad into a positive.

D: I might interject at this point from my own personal experience, I won't say which part of my training, but somewhere along the way a co-worker took me aside and said at age 18 her father booted her out of the house, the day she turned 18 actually, with no skills, no place to go etc. She said what had happened was she ended up becoming a call girl for a time. She put that behind her and turned her life around. My reaction was surprise, but you just don't know what you would do unless you are put into a circumstance like that at 18. Now this person many years later I am sure is a first class practitioner in the medical field, but who'd know a thing like that had happened to her?.

C: One thing being an adult film actor has taught me is to not judge others. People have to do what they have to do to survive! I do not like are drug dealers. That hurts others. Making adult films does not hurt anyone. And those idiots like Ted Bundy who said I watched a porn film and it made me kill 20 people. BS. He was a psychotic. He was sick.

D: I have actually heard otherwise intelligent people quote that back to me. You know Ted Bundy use to watch a lot of porn. Well yeah, like millions of people who are NOT serial killers.

C: Exactly; it had nothing to do with it. No one takes responsibility. They blame everybody else why they're messed up. I don't dig belly achers.

D: In your book you have some funny anecdotes about your co-stars. Could you share a couple?

C: Tracie Lords was the kind of girl that if they said we are having deli food she would say no we are not. I hate deli food. I want Thai food, then look at me and wink and say I like to make them jump throw hoops. She made a lot of money for the business and they would do whatever it took to make her happy. I just thought God, she knows how to work it.

D: As with main stream cinema you have more control if you are the star.

C: Yeah, we got a choice of who we wanted to work with. I didn't care. Just give me a script. I didn't want to work with new guys. That was my only rule. I don't want to be a guinea pig. I had my group of guys, men that I loved to work with, because they were tested; tried and true.

D: Which I gather in the industry is not always so easy to find.

C: I quit films in 97 and now the big thing that I hear a lot of the new guys have no problem because they are all on Viagra. So



80's-era Christy

they are kind of cheating.

D: Viagra revolutionized the porn industry?

C: Has it ever.

D: That is interesting.

C: It has made a huge difference from what I gather.

D: After you started making films a famous actor found his way to you. He expressed some interest and attempted to sweep you off your feet. In the book it is quite clear you were a bit star-stuck by this guy, being the teenager that you were. You are fantasized about a real romance. But... things went south.

C: Not everyone is into sex. And he had a whole different take on it. I was very much into monogamy - besides films obviously,

that was my job. It made me realize that people have their own ideas of what turns them on - and it may not be what turns me on!

D: But it was a real romance for you, or so it seemed at first. You were very interested in this actor and what he might bring to your life. Then, there he was, looking at you as an object of voyeurism.

C: Yes

D: Christy, it was sad to read the book and realize how dashed your hopes were.

C: Yeah... (pauses) but man, it made a good story 15 years later. (laughs)

D: Stories that wind up a bit of a disaster always tell the best later!

C: I look at so much in life... and think that. I was on a date once, years ago, and it was so bad it was good. I kept thinking I can't wait to tell my sister and mom about this guy and how weird he is.

D: Final comments about that remarkable path your life is taking?

C: I have no regrets, Doug. Everything has been a learning experience. Sometimes it was tough, but you learn and you kinda keep it in your back pocket. You don't make that mistake again and move on. Don't worry about what others are going to say, and keep it legal. Don't do anything that is going to land you in jail - like not paying tickets. Then they come and get you years later (laughs)

D: Words to live by.

D: We'd like to think that this

program got you your start in radio. You weren't doing a lot of radio when we first chatted, but, that has changed.

C: You are right. When I wrote my autobiography, Lights Camera Sex, in 2003 I did a PR tour. Part of it besides the bookstores - and wonderful radio shows such as yours - was at a little station on satellite radio known as Playboy. At the time two women, one show, three hours a day on XM called Night Calls. I did their show 2-3 times it was so much fun. Afterwards I'd say those ladies got lucky. Radio was fun. The manager of Playboy Radio called me up later and said Julie's out of town can you fill in? If one of the girls couldn't come in they'd call me to guest host.

D: I'm lucky to know a little about that at

our NPR affiliate.

C: It is so much fun! The guests that we have are hysterical.

D: Give an example of your funny guests.

C: Somebody like Pauli Shore is such a goof ball...

D: He made quite an impression at KDVS once.

C: ... to like new porn stars, "Am I allowed to say that?"; these new ADULT film stars. It blows my mind how the business has changed. I quit in 1997. What stars do now in their first month are things I never did in 13 years.

D: I think we'll leave it to satellite radio to do the details. (laughing)

C: (joins laughter) it's.... a lot of stuff I don't think I can say on your radio show.

D: Possibly not.

C: Last year as I was guest hosting they said Julie is getting married and moving to Florida. Would you like a job? I said, Oh my God, absolutely. That's how it started.

D: Satellite is big and making terrestrial radio stations nervous. How do you like satellite?

C: I love it. My co-host now that Tiffany got her own show... is Ginger Lynn.

D: I know you guys are veterans: "classics from the classic era" or how would you describe it?

C: We both started in the mid 80's. Call it what you want. I'm not ashamed dammit (laughs).

D: Fair enough.

C: Our show is raunchy at times with some of the guests we've. Ginger got in trouble the other day. She went a little too far with the guest.

D: I can't imagine.

C: Oh, I am sure you can!

D: Well, I AM sure that many of our listeners are going to want to check your show out after hearing you on KDVS. Howard Stern was complaining yesterday that he expected to have 20 million listening. He's only got 4 million and was complaining. Four million listeners is an awful lot of people.

C: The first week we were on Sirius Howard was cool and played 12 minutes of one of our segments. And he really promoted us. He'd say how much fun we were; and how cool we were, and this and that.

D: I don't know Howard Stern well, but from what I do know I think we can make a fair guess you'll be making an appearance on his show.

C: Hope so. I've never met him. When my book came out he wanted me to do his show. But it was the kinda thing I could plug the book if I played rear-end ring toss. I'll use "rear end" for the name. I didn't want to do that to promote my book, so I didn't.

D: Good!

C: It was degrading just to get a plug in. Leave it for the 18 year olds to do. They have cuter rear-ends than I do anyway. (laughs) Don't you love how clean I am being for your show?

D: I do! I cut you off when you mentioned [co-star] Ron Jeremy on a prior show. I guess there's a film about him. A light-hearted look at the career of Mr. Jeremy. Did you check that out?

C: I did see it. He's such a awesome man.

D: Funny guy?

C: Really funny! Not to work with, but as a person. My favorite guy in the adult business. I do put "work" in quotes by-the-way.

D: I'm tempted to go some of the stories from your auto-bio, but I think I'll leave it up to our listeners to look up, Christy. This satellite thing is making a lot of radio people nervous. On Sirius one can hear old time comedy. You can get a lot of sports. It is amazing just how much material is available.

C: I think they even have a gay channel.

D: Why not? They have something for everyone.

C: Which I think is cool. I have to say that satellite is either going to just explode or it is going to be like laser disk where people are going to be like "what the heck was that all about?"

D: Howard Stern is advertising that he can be Howard Stern doesn't have to worry about the FCC any more. Same thing for you guys. You can say what you want once people have opted in and it is all considered fine. No issues of censorship?

C: We couldn't take our dog and pony show to too many [AM or FM] stations.

D: They must have some limits. What kind of things do they say "we don't want you to go in to"?

C: We do have limits. That's what Ginger Lynn got in trouble for. You are not allowed to do sexual acts on the radio... and we had a very good looking guy on... (laughs) and she went a little too far.

D: They put their foot down?

C: They actually got mad; can you believe it? That's our only rule. And we can't bash

a brand name.

D: Issues of slander?

C: Right. If it is your opinion you can state it - once - and be done with it. Otherwise we have complete free reign..... (laughs) ...other than no sexual acts allowed.

D: Bill Clinton was in Century City a couple weeks ago when I was down there. Talking to you I was surprised to hear you say that your friends - adult film actresses - had fantasies about our ex-president.

C: When he came onto the scene in 92 all the girls that I worked with, we would all talk about how we had these sexual dreams about Bill Clinton.

D: Oh my

C: There is something so sexy about that man. Even now. I just remember one day I was on the set of a Vivid film and Raquel Davie showed up and said "Christy I had this dream last night about our president." I said "I had one a week ago". There was something sexy about him. We could not figure out why he took to Paula Jones and Jennifer Flowers, when Raquel Davie and Christie Canyon were reeling. And we would never had blabbed.

D: You could have changed history Christy

C: (Laughs) I would never had sold him out like Paula Jones

D: Perhaps wouldn't have been impeached had he had an indiscretion with someone seen as "irresistible".

C: Apparently I am not to him. I look at Monica and I look at myself in the mirror and I don't get it. I guess he did not know that gals in southern California porn industry would have done him in a minute.

D: Christy I would bet the farm he did not. If he HAD... the course of history might've been different.

C: And you know the funny thing?

D: Not yet.

C: We never had that about Al Gore.

D: Well, it's well known that Clinton ran pretty well with female voters, but Radio Parallax is here to round that story out and add a new dimension.

C: (Laughs) Bill if you are listening..., why didn't you email me?

D: It's not too late?

C: He can't get impeached now!

Doug Everett is the host of 'Radio Parallax', every Thursday from 5-6 PM

TECHNO—REVIEWS

As I become increasingly intrigued by and interested in electronic dance music, it's great to hear new albums that are reinventing what techno is, and doing so in top form. Here are some of my favorites of the year so far:

Scuba – Triangulation

The album starts off with "Descent," a track that doesn't have any beats, but is representative of what this album is about. The atmosphere created here gives the impression of walking down a dark corridor and being both curious and a bit frightened of what lies at the end of it. Once the second track comes in, the heavy beat begins, and we know that what Scuba's created can be classified as a "dubstep" album, a genre that rose to fame with the mysterious artist Burial a few years back.



As the album progresses, these heavy beats disappear and reappear, with smaller micro-beats and ambient atmospheres filling the spaces. The thing that really makes this release special is the way the rhythms shift and flow. While many dance artists have certain

stick to for Scuba's are changing, themselves and it's a hear and to while Everything placed with that the lost and the

It might come off as very minimal at first, but upon closer listening, it can be said all the little details here are more than enough to make it thrilling. A few of the tracks have very soulful vocals that provide the perfect finishing touch. While some of it might be great for the dance floor, the overall atmosphere and

core beats they their tracks, constantly as if the beats are dancing, real treat to pay attention listening, in this album is such precision energy is never flow is flawless.



detail in the shifting tempos makes it just as fun to listen to in the bedroom. This album is a great fusion of styles and may just end up as my favorite of the year.

Actress – Splash

While Darren Cunningham (AKA Actress) may be from the U.K., his music seems to be rooted in Detroit and Chicago. The beats here are pounding and very "deep." It seems to take the hypnotic qualities of dance music to the extreme, allowing you to get lost within the music. The first song approaches nine minutes, and many are over five, making for nicely lengthy excursions. Actress likes to stick to a core beat throughout a track. That's not to say there's not much going on, though. Many melodies and "glitches" are injected into the music similarly to what can be found on the "Clicks & Cuts" series of the early 2000s. Soulful vocals are also cut up and stuffed into many of these beats. The result is a fragmented sound that is characteristic of the "microhouse"

genre. It can be described as "bubbly" and can have you bouncing the whole hour it's playing. Just as Juan Atkins was making music from the future in the late '80s, Cunningham is making music from the future now.



Marcel Dettmann – Dettmann

If Scuba and Actress are pushing techno further horizontally, then Marcel Dettmann is pushing it further vertically. It sticks very closely to the convention of what techno is, but does so in a very powerful way, giving us one of the best and most "pure" techno albums in quite some time. It doesn't focus on making memorable melodies or a dance hit, it just brings what any great (in my opinion) techno album should: fantastically complex rhythms. Just when you settle into one of these comfortable beats, Dettmann just so slightly tweaks it so that you hardly notice, but something is very different about it, like a chameleon slowly changing colors. While some might want the chameleon to flash its colors, there's a certain elegance in what Dettmann does that would be lost if that were the case. These tracks are minimal and dubby, and are a great representation of the sound of Germany's refined techno scene.

--Matthew Foster

Life as an Observer

Excerpts from Elisa Hough's journal documenting her trip to Okinawa

While in Okinawa, I got in the habit of always carrying a camera, an audio recorder and a notebook. Even a 10-minute trip to the convenience store usually warranted something worth documenting. I became hyper-aware of unfamiliar surroundings and sensations, wanting to share everything "strange" with people back home.

So, I have hundreds of photos of plants, architecture, artwork and geography. I have dozens of recordings of the monorail, the beach, the bugs, the birds and the music. I have pages of notes of history lessons and song analyses.

But, as much as all those have taught me about Okinawa, it taught me that there are things worth documenting anywhere in the world — including, most importantly, at home. We get so used to our everyday surroundings that we forget they might not be "everyday" to someone else.

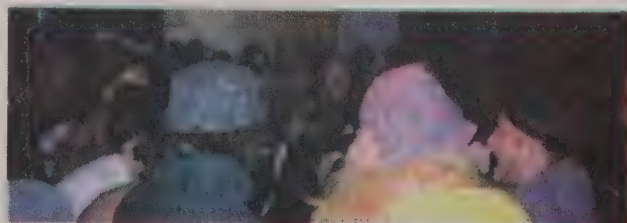
So pay attention! Look up and around you when you're walking instead of down at the ground! Take those earbuds out of your ears! Take your time eating! Slow down and enjoy everything!

This will sound dumb, but it really bothered me that I couldn't record smells in Okinawa — sweet-smelling dusk air, salt that smelled more like the ocean than the ocean smells like the ocean, peculiarly good-smelling bathrooms. But we have equally fascinating scents at home: railroad tracks, the Rainbo Bread factory by my house, the kettle corn vendor at the Davis Farmers' Market.

As a full-time observer, I learned so much about the island, but I learned more about how to enjoy day-to-day life. I hope you can take some of that away too.

Rhymes & Revelations

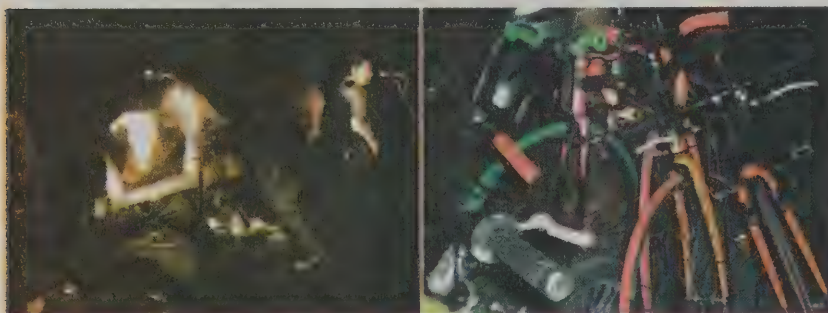
I have been trying so hard to focus on strictly native culture here, what is truly Okinawan — to ignore and refuse American or Western influence, especially



MC Rino Latina II from Tokyo. He was tight

within music. But last night at a hip-hop/punk concert in Naha, I realized: It's pretty comforting that some music is so universal.

These originally American, or at least Western, genres of music have traveled halfway around the world to foster the same kind of fraternal atmosphere we get back home. It was one of those kinds of shows where, by the end of it,



you feel like you're homies with everyone there.

There's nothing inherently Japanese about the music besides the language, but I have trouble understanding lyrics even in English. The DJ played mostly Japanese tracks, but he also bumped NOFX, Op Ivy and House of Pain.

It was a refreshing show, to see rappers and punk rockers on the same stage, live painters and live tattoo artists, hip-hop-heads and punks, fixie kids and skater kids, all together. Those identities were so blurred that my perceptions of people (i.e. judgmental judgments) were totally shot, and then gone.

Basically, the night reminded me that these tags of "American" or "Western" influence are not evil, and really don't even apply. Hip-hop is still hip-hop, anywhere in the world. Punks are still punks, anywhere in the world.

Rising above any negative history or current affairs, music is meant to be spread, appropriated, reshaped and shared — crossing boundaries in identity, nationality and geography. And if it brings a bit of my idea of home to Japan, then it's all good, it's all good!

The Okinawan Music Business

To me, the title of this entry is a contradiction in terms. It's at least something I never considered before, but here's why I'm thinking about it now:

Musix 2010, the Okinawa International Asia Music Festival, was this weekend, and as part of the festival conference we attended a keynote address and panel discussion on music business issues.

The keynote speaker, a representative of Google Japan, spoke about bands using Youtube to sell their name, increase web traffic and improve advertising. An audience member asked about how to get Okinawan bands better recognized in mainland Japan. And the whole time I was thinking, this goes against everything Okinawan folk music (and I) stands for.

Here's a quote from *The Folk Arts of Japan* by Hugo Munsterberg:

"One of the most notable features of the folk-art movement in Japan has been its emphasis upon the significance of anonymity.

"Folk art ... by its very nature, has always been inevitably anonymous; it shows us the beauty of a world in which there is no necessity for the individual to make his name known."

There's a term for the spirit of Japanese folk art, *shibui*. It implies a subtle quality, not gaudy like court or religious



artwork, with a subdued color palette in visual arts (like *bashofu* versus *bingata*). It's playful and unpretentious, and the same goes for Japanese folk music.

Even though the speaker was not addressing folk music, I can't help but feel that all music should have similar ideals, in which making art and community is the end goal, not making money and MySpace friends. Unfortunately

we live in a world where the music business means an oxymoronic push-pull between trying to stand out and trying to fit into the mainstream.

The men who spoke during the panel discussion kind of redeemed the conference for me, though. The moderator, an editor for Nikkei Entertainment, reminded that advertising and promoting Okinawan bands is not about the money, "I just want as many people as possible to hear this music."

And this music is unique, they stressed, because so much of Okinawa is set in tradition. It's easy for real voices to be heard because Okinawa is real, everyday people. It's easy for traditional sounds to reemerge because so many people here still practice and play sanshin and other old-style instruments. There's enough inspiration here that no musicians should resort to mimicking what comes out of Tokyo.

So if "the music business" can continue to help bridge the generational gap between young and old, rockers and traditionalists, and stop artists from relocating to the mainland mainstream, then I can't argue against that. The moderator concluded, "If we have money, we can invest it to make something better." And more music and outlets for musicians is always better.

The Battle of Okinawa

The Battle of Okinawa began on April 1, 1945, when 170,000 U.S. troops invaded the island. After thousands of deaths, casualties and imprisonments, June 22 marked the official fall of Okinawa.



The Japanese army's ultimate goal on Okinawa was to protect Shuri Castle, the hub of the Ryukyuan Kingdom. But U.S. forces were too strong, and the castle was destroyed. In 1992, the structure was rebuilt as a museum. (Unfortunately we visited on a Japanese



holiday, and there were so many tourists that I only managed to take one photo.)

As destruction ensued, Okinawan civilians found shelter in tombs and caves. Families were separated, leaving many children to fend for themselves. This preserved cave in Futenma (Ginowan) saved countless lives during the battle.

You can still see where civilians carved their names in kanji into the limestone.

Japanese troops withdrew further and further until reaching the southernmost tip of the island. Here at this cliff, where the Peace Memorial Museum and Park now stand in their honor, many made the final retreat.

Even though the U.S. prevailed in the invasions of Okinawa and Iwo Jima island, authorities realized that invading mainland Japan would be too costly. Thus, in early August 1945, the United States dropped the atomic bombs.

Elisa Hough is a long time KDVS DJ and former Publicity Diva. More information about her trip to Okinawa and many more images can be found at:

<http://okiyo.wordpress.com/>



Above: A work by John Brumley

Below: Elisa Hough encountered this Tanooki while on her stay in Okinawa; information on the preceeding three pages



KDV'S 90.3 FM
 Get involved in local community radio!
 Come to a volunteer meeting for Summer:
 Tuesday, June 22 or
 Wednesday, June 23
 6 pm in Wellman 119
 on the UCD campus
 For more info
 contact our office
 coordinator at
kdvsoffice@kdvs.org

a protest...

With my eyes hurting from the sunrise I managed to wake up as planned at 6am to catch the 7am metrolink train to Hollywood with my pal, Donna. We had no idea what to expect, for all we knew it could have been a prank or conspiracy to get people to Hollywood that day, but the idea of a protest against an unwanted war was too tempting to not go. Each stop that led us closer to our arm-waving event surprised us with

random people with signs for the protest, we definitely were not alone on this journey. Once at the LA Union Station, we managed to swerve through the immense crowds of business and homeless folk to reach the subway for Hollywood/Highland. As always the subway landed us next to so many students and people that shared a common



perspective on the war, the experience only got better once we arrived at the start of the protest.

It was meant to be a peaceful protest, but with the law hovering around in their blue uniforms to keep it riot-free only intensified the seriousness of the cause. I felt as though they were representing the government and us representing the masses. As we started proceeding with everyone alike, the feel of the people from Whole-Earth Festival was around us. Donna managed to snag a couple of signs for us to partake in this event and I managed to snag some pictures of some

people who really stood up for what they believed in. One guy actually dressed up as a prisoner from Guantanamo Bay and with a black bag over his head and chains swirled around his hands, he managed to illustrate his point of view about unfair treatment.

As we arrived to the front of the CNN building, the stage was set for a few individuals to speak up about the war. And as they spoke, I stood by watching as the masses of people flipped off the media building that did not want to film the protest, while swinging back and forth the banners for what they believed in.

-Vianey Hernandez



Laura Carter of Orange Twin, Nana Grizol and Elf Power Athens, Georgia

KDVS: We're talking with Laura Carter of Orange Twin, in Athens, Georgia. Orange Twin is a record label, a conservation village and I'm not sure what all else. Thanks for joining us, Laura.

Laura Carter: Thanks for having me!

KDVS: You're packing to go on tour to Barcelona with Nana Grizol as we speak, aren't you?

Laura Carter: That's right, we're leaving on Wednesday from New York and playing a few shows on the way out and coming back to New York and playing a few shows on the way back in to Athens. We're super excited about playing at the Primavera Sound Festival.

KDVS: Have you toured internationally before?

Laura Carter: Nana Grizol has never toured internationally before, I've toured with a few other bands over in Europe before. It has always been really exciting. The last tour I was on over there in Spain was with Vic Chesnutt and Elf Power about a year ago.

KDVS: That's right, I saw ya'll on that tour in the fall of '08 playing at the Blue Lamp in Sacramento.

Laura Carter: Yup, that was a good show.

KDVS: That was fun! Let's take a second here. Just for the record, how many of the Orange Twin bands do you play in?

Laura Carter: Well let's see, right now I play in Elf Power, and Nana Grizol. In the past I have played in a lot of different bands kind of off and on when my

efforts were needed. Gerbils... played in the horn section of Neutral Milk Hotel... we are pretty incestuous, really, I guess into each other's projects. If I have played clarinet then I will get called in like, "We want a clarinet on this song." And I will go and hang out with other bands and play.

KDVS: Well I've seen you play clarinet and keyboards. What else do you play?

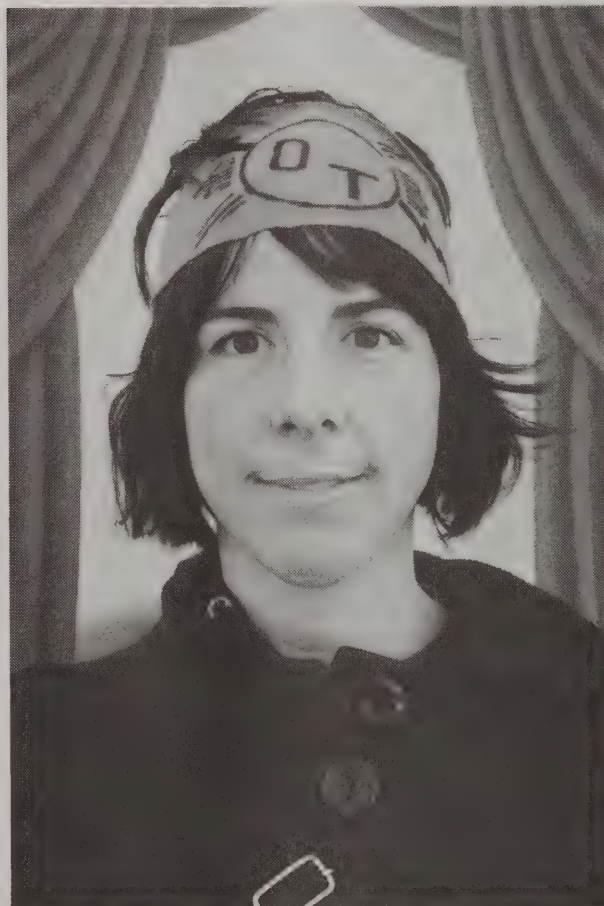
Laura Carter: Trumpet and mostly drums.

KDVS: That's right, I remember you drumming once upon a time.

Laura Carter: Yeah that's how I first started in music was drumming and then I found different instruments at thrift stores and pawn shops and kind of just would play whatever I would find. It's really fun to come back around to drumming again. I really enjoy it... it's great.

KDVS: Well I have to ask you about Orange Twin. You have all sorts of things going on there: you have the record label and all the music you distribute...

Laura Carter: Yup, the label really started as just a little fundraiser. We are trying to build a sustainable conservation community, kind of an intentional community near Athens. We have 55 acres of land and we started a little web store because a lot of us are artists and we make crafts, and we're selling them on the web store. Most of what we are putting out is music, so it was kind of natural; it just evolved



into our own label without really thinking about it too much.

KDVS: Where did the name come from?

Laura Carter: Umm, just silly things, my friend Will Hart from Olivia Tremor Control made it up. He's the name man. Lots of times I've called him and said, "Gimme a weird name!" And he just spits them out.

KDVS: Well I wondered, I know we first met when you were looking into the conservation village. Later I saw Orange Twin was up and running. What's happening with the village these days?

Laura Carter: Well, the development fees and the restrictions from the county are really such that we would have to put in a huge 15-foot road with fire hydrants, and it would be very expensive, so our plan to build houses is on the back burner right now. That's especially so with the economy so bad right now for building. It seems like the U.S. is kind of overbuilt on housing at the moment.

So we have kind of turned all our attention to food production, and we have a group house where five of us live. Maggie and

Lacey are farmers who run the CSA farm. Their farm is called Tiny Farm.

It provides fresh produce to Athens residents who pay some money at the very beginning of the season, and they get a box delivered every week. The boxes look really beautiful this year. The produce is coming from the Orange Twin land as well as some neighborhood garden spaces around us.

We have elderly neighbors who can't garden anymore, but they have established gardens. Maggie and Lacey are using those gardens that they can't keep up anymore and then giving the owners a share of the vegetables that they grow. That's the thing that is really exciting, it feels like it is really happening for the first time. We have about 35 chickens now so between the chickens and all the gardens we can put a pretty decent meal on the table.

KDVS: That's great, I saw ya'll were doing some recreational trail building out there too.

Laura Carter: We've done that! I just built a domed sauna, it's more like a portable structure, a canvas walled tent with a wood stove in it. We get to do fun projects like that. We are also going to work to build a stage with a stone retaining wall. I am hoping in Spain I can take lots of pictures of Antonio Gaudi architecture and parks and stuff to inspire a really crazy, cool stage.

KDVS: That's great! I'm glad to hear you are staying busy out there!

Laura Carter: Yeah it's a really fun playground for ideas. Maybe we're not building houses quite yet, but as far as building temporary structures and working on stuff like the stage or the gardens or the landscaping, it is definitely an exciting time.

KDVS: One thing I have always

wondered about Orange Twin, do you feel like it's a successor to Elephant 6. You know, when the collective sort of lapsed, do you feel like you took over some of that space?

Laura Carter: Well, not too much. Elephant 6 was really more like a fun thing of people trading tapes and being part of a making-music-yourself community. Especially making albums on four-track and trading them, you know giving them to your friends, but kind of presenting them as your new release under the Elephant 6 moniker. So it started very organically.

Orange Twin is really kind of a different thing. In Elephant 6 the rumors would have it that we all lived in one house, and it was like this crazy wild place.

Although we did all hang out together a lot, it wasn't quite like the communal idea that people had about Elephant 6ers. We were really tight friends, but none of us ever had any sort of commune like people wrote about on the internet.

So Orange Twin is definitely more about organic food production and living in a way that you're directly connected to nature and what sustains you. Elephant 6 is very much about musical ideas, a solid group of musically connected people that work together, recording.

KDVS: Well I know my own perception was that Elephant 6 was sort of a group of people who interacted around a group of bands, and Orange Twin is more trying to build a community around various things, and around more facets of life.

Laura Carter: Yeah, and we've tried to branch out. We have learned that it doesn't always make sense running a farm to try and fill all the roles of the farm with musicians. [Laughs.] You

know you got the lawnmower, and you got to do stuff.

It takes all types to run a farm successfully. It's fine for some people to run off and do tours, but if we weren't really diverse, it wouldn't work at all because everyone would be running off all the time. It works really well that we are a combination of some musicians with people who are really investing their whole world into being farmers and some who want nothing more than to be a mechanic. It really helps to be diversified like that.

KDVS: Well, farmers have re-emerged as an important group here where I live in the Sierra foothills. It takes musicians and farmers and mechanics to have a community with some balance to it.

Laura Carter: Yeah and it really starts to feel now that we are at a very high level of success. Our produce is just wonderful this year. Everyone always says homegrown strawberries taste better, but they REALLY do. They really taste better, and I can say the same about fresh eggs and everything. Really there is a huge difference.

You think that you are eating healthy when you are eating some tofu but really that stuff comes from across the world, which equals the damage if you were to bring the chicken and eat. I don't know, there are people that have their ethical objections to eating meat but if it's purely environmental, I think sometimes vegetarian diets can be more harmful than non-vegetarian, eat-local diets.

KDVS: Yeah, there's no end to discussion on that. We're in a phase of trying to eat local here, so it's something that resonates on both sides of the country. I'm glad to hear that's been such a rewarding part of activities out at Orange Twin.

Laura Carter: Yeah it's great!

KDVS: Well I want to change the subject a little bit now. We saw you play with Vic Chesnutt about a year and a half ago, and back in the winter we learned that he had died. That was a big loss for everybody. There was a real feeling of loss all over the country, all over the world, that his career was cut short at such an early age.

Laura Carter: Yeah, it was very sad and we all miss him a lot, but he did have a hard time with life.

KDVS: I was always pleased by always how much he was able to do, coming from Pike County and being quadriplegic from his teens. He had to struggle so hard for so many years to do all he did. I always think of his appearance in the Sling Blade movie with Dwight Yoakam's band. We all took comfort from that. There he was playing Terrance and being himself, and now he's immortalized in that film.

Laura Carter: Yeah, that was an amazing movie—he did a great job.

KDVS: What was it like to tour with him?

Laura Carter: Oh you know, he's super funny, and I think he's happiest on the road. It's kind of coming back to life off the road that made him real sad. But he was very upbeat and fun and really hilarious.

Eric has one of these new digital recording microphones that are so portable that look like a tiny microphone. He was taking that around and recording all of our sound-check banter. Vic was notorious for making up really obscene and horribly lewd sound-check songs just off the cuff. Or he would be sound checking one of his songs but just replace all the lyrics with something completely absurd and so wrong.

We're splicing together

our own fun album, you know, just to pass around and give to all our friends, that's all of his banter.

But he was really really fun to tour with. He was so smart and witty, and he really was a great performer. I feel like I learned so much from him because he demanded that you play in the moment and not just memorize a part. You're all very connected in the moment so when one person takes a breath or pauses, you all just instinctively pause together—no one rushes over anybody. So practices were always focused and intense, and it was great.

KDVS: I was impressed with how you played together, you know him sitting in with the band and everyone playing together.

Laura Carter: Yeah it worked out really, just easily. It just naturally seemed to fit nicely.

KDVS: I noticed that there was a lot of attention paid to what each other was doing that you don't always get with a solo artist when both acts play together as part of the show.

Laura Carter: Yeah I think it was easy to instill that too because we all respected him so much. We were all just a little bit nervous going into it so that just kind of keeps you on your toes. [Laughs.]

KDVS: That's great, I was so pleased I got to see y'all on that tour. When the news came out, we were talking at KDVS, and we discovered that a few of us had been at that show in Sacramento in October 2008. We didn't necessarily see each other, but we were all glad we'd been there. It seemed more recent than that in memory. It had been over a year but it seemed like it had only been a couple of months. It was such a memorable performance; Vic was in every way memorable.

Laura Carter: Yeah, he was one of a kind.

KDVS: He really was. You are talking about that release, what other things are coming out from Orange Twin or do you expect to put out soon, besides the Vic Chesnutt sound check outtakes?

Laura Carter: [Laughs.] Well, that won't even be a real release, we will just post it for all the Vic fans of the world. There is maybe going to be a real Vic Chesnutt record that hasn't been released that they asked us to put out.

Sam and Curtis who were on tour, some of the shows, not all of them, they weren't there when you saw us, but they were on

the recording. They were really close friends with Vic and played music with Vic for quite a lot of years. They'd been recording off and on and had made a recording in Nashville that had never been released. I heard it and it sounds great. I think we are going to do a benefit to support his widow Gina with that one, but that won't come out until late fall. Then there are the ones I am working on now, sitting in front of the computer today posting our releases for September. We'll have the Major Organ extended album and the DVD movie which has a lot of bonus Elephant 6 footage on it. It's gonna be awesome. And we have a really cool video from Apples in Stereo, them in the recording studio. We'll have live Neutral Milk Hotel from the Knitting Factory back in the day and Major Organ Christmas show footage. Just neat tidbits and a lot of extra clips in it of weird art projects we did in there, so it's really exciting. And then, Elf Power has a new record coming out in September too.

KDVS: Wow, that's pretty busy.

Laura Carter: Yeah, it is very busy! [Laughs.] But it's good, it's jam packed.

KDVS: I always wondered, what do you see your individual role in Orange Twin and in all that as being. I always think of you as the label owner but I have a feeling that it's more communal than that.

Laura Carter: Well you know, I try for the sake of the label and the spirit of the work environment to share the responsibilities and the work ownership and keep established transparency in the books so that it's a very even playing field between sharing ideas and how things happen. There's the structures and policies with Andrew [Rieger] and Theo [Hilton], we're running the label side of things, the three of us.

But it's not—we also found that living in a group house that when you are too equal then, like for instance, trying to cook dinner together becomes a nightmare. You don't know whether to cook the pasta the way you learned to cook it or whether you should try to cook it the way the person who had the idea for the pasta would cook it. It opens all these doors as to who is telling who what to do. Sometimes it's just easier to get things done quicker.

So we've kinda established now that one person doms and we will be like at dinner, "Who's going to dom?" And then the dom will just be able to tell the other volunteers

"you chop potatoes, you do this, you do that." So now we have taken that to the record label when we have a release, you know.

I'm in charge of the Elf Power release. If I need help for certain things I will ask Andrew or kind of assign the task to Theo or Andrew. Likewise they are in charge of other releases, and they might need my help to do something, but they are in charge of overseeing that each thing gets done. That's working really well for us. It helps to make sure someone is in charge and not to make one person in charge, I guess.

KDVS: That makes sense. It's sharing the leadership but assigning the responsibility. Laura Carter: It's my favorite way. We keep modifying and trying different things, trying to perfect our work together, but so far we are working and communicating more smoothly now than ever.

KDVS: That's great. I want to ask about one particular side of your release program: you had a couple of old obscure folk albums, Sibylle Baier's Color Green and Elyse Weinberg's self-titled album, that you reissued. I heard one on KDVS, one or both, sometime back. Do you see any more of those in the future? Old folky releases like that?

Laura Carter: I hope so; we are always into that. They kind of just drop from the sky, though. The Sibylle Baier record, we were on tour and we stayed on J Mascis's floor, and he said, "This band gave this to me to put out, and I think you all should put it out, it's awesome!" And he just handed me the Sibylle Baier record, and it was totally awesome. We just called and said we would love to put it out, so yeah, some of them just drop from the sky.

Andrew found that Elyse Weinberg record too, that was the first record we put out. He found it for a dollar in a thrift store bin and bought it, fell in love with it and said, "We should reissue this, it's killer." We didn't know anything about being a record label at the time. It all started with doing that one and then realizing how much there is to it, and we are slowly getting better and better.

KDVS: Yeah, friends with labels go through a steep learning curve that way.

Laura Carter: It's a lot to learn. As a musician you really don't realize what goes into being a record label. What goes on behind the scenes is making sure records get received

in their fullest potential. Certainly we're still learning and have a long way to go, but we've learned a lot of stuff that can help. I mean it can't always make a record, but it can help. There's many aspects to it. I think it's good for musicians to learn that and it's kind of a cool position too as you grow older, to be involved in this side of it because like you can share your expertise to the young fledglings. [Laughs.]

KDVS: You've learned something, and it's good to share it because you do know it
Laura Carter: Yeah, I've learned enough stuff that it's good to share it along.

KDVS: You've had a number of years in the Athens scene, haven't you?

Laura Carter: Well I grew up here, which is pretty unusual. Most of the people who are in Athens are here because of the University of Georgia. My Dad taught at the University of Georgia. Both Theo and I have fathers that were UGA professors, so we grew up this whole time in Athens. We've just been tied into it all longer than most people.

KDVS: Well it must have been something to watch it grow through your lifetime. It was

fraternity houses with bands playing in the basement and then somehow it turns into REM and the B-52s and Pylon and all those other bands that made a noise in the world.
Laura Carter: Yeah it's great, I feel like we have a pretty cool town.

KDVS: It's amazing how much music goes on there on any given night, between houses and alternative spaces and clubs and all of that.

Laura Carter: It's true. Last night I was just wandering around and I ran across some pretty young kids just tearing it up, doing Beatles covers. I was so happy, I was just walking around and I turned the corner back in this little courtyard, and there they were. I mean, they had learned it note for note and it was so good. Yeah it's a good town for that. You can just explore the town and find cool stuff.

KDVS: It's funny to think about because the Beatles are as far back for them as big bands after World War II might have been to you. It can't even sound the same as it does to your generation or mine.

Laura Carter: Yeah. [Laughs.]

KDVS: Apart from the tour coming up, and the releases in the fall, and keeping the farm and the label going, what sort of future plans do you have?

Laura Carter: I'm kind of excited about maybe going to a concrete camp. I'd learn how to get into molding concrete and doing mosaic kind of stuff. I'm hoping to devote some time to doing art projects and stuff around the land. Up till now everything I have been doing around the land has been super practical like

greenhouse or irrigation or drainage, making little ponds for drainage. So there hasn't been too much time to be super artsy but I'm hoping to change that.

KDVS: Well, that impresses me right away because I have the same name as Saint EOM. He lived at Pasaquan in Buena Vista, Georgia. He molded concrete and painted it and made an astounding environment on his old family farm, east of Columbus. Tom Patterson wrote a book about him years ago.
Laura Carter: Yeah.

KDVS: Well that's good to hear, anything special with any of the bands? You know, Elf Power or Nana Grizol or any of the people coming in and out of your orbit?

Laura Carter: This Primavera festival in Spain that we're playing is pretty extra special for us, for Nana Grizol. There are a lot of really good bands playing, The Pixies and Wilco and Pavement and The Fall, the list goes on and on and on.

Circulatory System is going to play that too so it will be really fun. It will be both of our bands touring around Barcelona together. We are going to take a train ride to see Salvador Dali's house in Figueras, Catalonia. It's been made into a museum, so that should be a really fun trip.

Then on the way back one of our shows in Manhattan will be hosted by Jon Cameron Mitchell. He did that movie Hedwig and the Angry Inch. I am really stoked about it. That one's at Julius' Bar, the oldest gay bar in Manhattan, so it's a little historic place. It is going to be a really neat place to play a show hosted by him.

KDVS: Well that sounds as exciting as you get. I wouldn't be looking too far beyond that either.

Laura Carter: Yeah. [Laughs.] I am sure there will be more, but for now that's plenty.

KDVS: Well, you have a friend standing by and a tour to go on, so I should let you go.

Thank you, Laura, for taking the time in the middle of all your preparations and activities to talk with us. I know the readers of the KDVS program guide will appreciate it too!

Laura Carter: Well, cool. Thank you so much for having me!

--Interviewed by Ed Martin, May 22, 2010



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Summer Quarter

MONDAY, JUNE 21

Jon Bafus and Kevin Corcoran perform duo acoustic percussion....
plus special guests!
Delta of Venus, 7:00, \$5, all ages

THURSDAY, JUNE 24

Shearing Pinx + NÄ¼ Sensae (Vanc, BC), Shannon & the Clams,
Uzi Rash, Guantanamo Baywatch
The Hub, 8:30, \$5, all ages
KDVS Presents

THURSDAY, JUNE 24

Pangea (of the Griznar Music Collective), Tonka and Puma (Ontario
Canada) and the Poonteens
Davis, 7:00, all ages

FRIDAY, JUNE 25

Woman Year, Witt, Snuffaluffagus, Speed Of Sound in Seawater
The Hub, 7:30, all ages

SATURDAY, JUNE 26

Nails, Fell to Low, Summit & Whore Monger
The Den (2710 V St), 8:00, \$DONATE, all ages Nails (punk/
hardcore vets, new band) thrash fest in the basement

SATURDAY, JUNE 26

+DOG+ (LA), Xome, Liver Cancer, Jolthrower, & Wrong Hole
(Long Beach)
16th Street Cafe (formerly Java Lounge), 2416 16th Street,
Sacramento, 7:00, \$5, all ages ALL OUT NOISE

SATURDAY, JUNE 26

Riff/Raff, Headless Charlie and 3 Finger Jack @ Day At The Green
Concert 13 and under admitted FREE
Plainfield Station, 12:00, \$15, all ages \$10 in advance

SUNDAY, JUNE 27

The Legend of The Snow Buddies movie premire and live music
event! Featuring Johnny Diamonds and members of The 4-Eyes,
The Bananas, Knock Knock, RTL, and More!
Guild Theater 2828 25th St. Sacto, 7:00, \$5.00, all ages

MONDAY, JUNE 28

Prima Donna, Mystic Knights of the Cobra
16th Street Cafe-2416 16th St. Sactown, 8:00, all ages

TUESDAY, JUNE 29

A-OK's, Spin 45's
16th Street Cafe-2416 16th St. Sactown, 8:00, all ages
TUESDAY, JUNE 29
Iron Lung & Slices (Seattle) + Divination of the Damned (sick Sacto
fem-vox blk-mtl)
The Hub, 8:30, \$5, all ages
KDVS Presents

TUESDAY, JUNE 29

Dum Dum Girls, Crocodiles, Chelsea Wolfe
The Blue Lamp, 9:00, 21+

E V E N T S E V E N T S

WEDNESDAY, JUNE 30

Darling Chemicalia, Rubedo, Somni
16th Street Cafe-2416 16th St. Sactown, 8:00, \$6, all ages

THURSDAY, JULY 1

Italic Indian (LA), Chrome Wings (PDX)
Natsoulas Gallery (521 1st St. in Davis), 8:00, \$, all ages
KDVS Presents

THURSDAY, JULY 1

Landmine Marathon, Psychosomatic, Cura Cochino, Summit,
Slaughterbox
16th Street Cafe-2416 16th St. Sactown, 7:00, \$7, all ages

FRIDAY, JULY 2

Sister Crayon, Chelsea Wolfe, The New Humans, + Sea of Bees
Concert In The Park, Cesar Chavez Park, 5:00, \$FREE, all ages

FRIDAY, JULY 2

Maren Parusel
Old Ironsides, 10:00

SUNDAY, JULY 4

Bad Sports (TX, members of Wax Museums!)
The Hub, 8:30, \$5, all ages
KDVS Presents

TUESDAY, JULY 6

Blessure Grave + Pigeon Religion + Hell-Kite
The Hub, 8:30, \$5, all ages
KDVS Presents

WEDNESDAY, JULY 7

Summer Blondes *1/2 of RELIGIOUS GIRLS*(oakland), So
Stressed, Woolravine
The Den (2710 V St), 8:00, \$DONATE, all ages

THURSDAY, JULY 8

White Lung (Vancouver, Canada)
The Hub, 8:30, \$5, all ages
KDVS Presents

FRIDAY, JULY 9

Ape Machine, Timeless Phase, Roxy jJnes
The Den (2710 V St), 8:00, \$DONATE, all ages

SATURDAY, JULY 10

Silent Treatment, Rainman Suite, Wings Of Innocence, Body
Electric, 5 Days Dirty and Punch The Clock
Club Retro, 6:30, \$5.00, all ages

MONDAY, JULY 12

Tan Dollar(OC), Weed Diamond (denver/transparent), Dash Jacket,
Mammoth Torta
The Den (2710 V St), 8:00, \$donate!, all ages

TUESDAY, JULY 13

Elephant Rifle (Reno), Warm Streams (WA,WI,IA,CO), Repressive
Proteins
8:00, \$5, all ages

FRIDAY, JULY 16

Admiral Radley (featuring Jason Lytle and of Granddaddy and members of Earlimart)

The Blue Lamp, 9:00, 21+

SATURDAY, JULY 17

The Secretions; Ashtray; Off With Their Heads; Bastards of Young; In Defence

Shire Road Club: [5525 Auburn Blvd], 7:00, \$10, all ages

SUNDAY, JULY 18

Peter J Woods (Milwaukee), Insurgent Theater (OH), Instagon Noise Trio, klowd (1st local klowd show in 2 years!)

8:00, \$5, all ages

MONDAY, JULY 19

Spirits of the Red City, Not An Airplane, Matadora

The Hub, 8:00, \$5, all ages

WEDNESDAY, JULY 21

Happy Birthday feat. King Tuff (VT) + Residual Echoes + Nacho Business

The Hub, 8:30, \$\$\$\$, all ages

KDVS Presents

FRIDAY, JULY 23

Cesar Chavez Park Presents: Lite Brite w/ friends Prieta and Musical Chari

Cesar Chavez Park, 6:00, \$FREE, all ages

SUNDAY, JULY 25

Personal & the Pizzas + The Pizzas + Woah Hunx + Cowabunga Babes

The Hub, 8:30, \$5, all ages

KDVS Presents

THURSDAY, JULY 29

Fungi Girls (Cleburne, TX), G. Green

The Hub, 8:30, \$5, all ages

KDVS Presents

SATURDAY, JULY 31

Red Tyger Church, Hot Lunch! (SF), The Monoliths (members of Jeepster!)

Old Ironsides, 8:00, \$7, 21+

SUNDAY, AUGUST 1

Cysts (Portland, ex-Alarmist/SexWithGirlsIsRad)

The Hub, 8:00, \$5, all ages

KDVS Presents

TUESDAY, AUGUST 3

Personal & the Pizzas, Slippery Slopes (FL)

The Hub, 8:30, \$5, all ages

KDVS Presents

FRIDAY, AUGUST 6

Yellow Fever (TX) + San Kazakgascar

The Hub, 8:30, \$\$\$\$, all ages

KDVS Presents

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SATURDAY, AUGUST 7

The Zeros (punk legends from So-Cal) plus special guests The Blue Lamp

9:00, \$10.00, 21+

MONDAY, AUGUST 9

Puffy Areolas (Toledo, OH/Siltbreeze)

The Hub, 8:30, \$\$\$\$, all ages

KDVS Presents

TUESDAY, AUGUST 17

Channels 3 + 4 & Certain Breeds (Vancouver, BC)

The Hub, 8:30, \$\$\$\$, all ages

KDVS Presents

SATURDAY, AUGUST 21

Be Brave Bold Robot, The Grownup Noise (Boston), and Bliss B (San Francisco)

Luigi's Fun Garden, 9:00, \$5, all ages

MONDAY, AUGUST 23

Hornet Leg (Portland/K Records), Orca Team (Portland), G. Green (album release!) & Darlingchemicalia The Den (2710 V St), 8:00, \$donate!, all ages

FRIDAY, AUGUST 27

Dadfag (San Francisco/Broken Rekids) + NASA Space Universe The Hub, 8:00, \$5, all ages
KDVS Presents

MONDAY, SEPTEMBER 13

Tyvek (Detroit, MI/Siltbreeze/In the Red) + Buk Buk Bigups Band The Hub, 8:30, \$5, all ages
KDVS Presents

MONDAY, SEPTEMBER 13

The Business (from the UK) plus The Hollowpoints and Gig Butt The Blue Lamp, 9:00, \$10.00, 21+

16th Street Cafe
2416 16th St., Sacramento

The Villanova House
802 Villanova Dr., Davis

Sol Collective
2574 21st., Sacramento

The HUB
1819 23rd St., Sacramento

The Funcastle
2309 L St., Sacramento

Luna's Cafe
1414 16th St., Sacramento

Delta of Venus
122 B St., Davis

The DEN
2710 V St., Sacramento

The Blue Lamp
1400 Alhambra Blvd.
Sacramento

VENUES 45

<KDVS TOP 90.3>

1. Local Natives - "Gorilla Manor" (Frenchkiss)
2. The Method Actors - "This is Still It" (Acute)
3. Caribou - "Swim" (Merge)
4. Battlehooch - "Battlehooch" (Chuur Records)
5. Mazing Vids - "Drastic Mirth" (Stricken)
6. Enumclaw - "Opening of the Dawn" (Honeymoon Music)
7. Dum Dum Girls - "I Will Be" (Sub Pop)
8. Bomb the Bass - "Back to Light" (IK7)
9. The Splinters - "Kick" (Double Negative)
10. Medications - "Completely Removed" (Dischord)
11. Dinosaur Feathers - "Fantasy Memorial" (Self Released)
12. Home Blitz - "Perpetual Night" (Almost Ready)
13. Agent Side Grinder - "Self-Titled" (Kill Shaman)
14. Mount Carmel - "Self-Titled" (Siltbreeze)
15. Male Bonding - "Nothing Hurts" (Sub Pop)
16. Crushed Stars - "99 Red Balloons" (Simulacra Records)
17. The French Semester - "Forces Afield" (Self Released)
18. Carnivores - "All Night Dead USA" (Double Phantom)
19. Bonobo - "Black Sands" (Ninja Tune)
20. Clogs - "The Creatures in the Garden of Lady Walton" (Brassland)
21. Fang Island - "Self Titled" (Sargent House)
22. Standard Fare - "The Noyelle Beat" (Bar None)
23. Various Artists - "Pomegranates" (Finders Keepers)
24. Ozzie - "The Parabolic Rock: 1975-1982" (SS Records)
25. Low Red Center - "Momentary Switch" (Answering Machine Records)
26. Defektors - "The Bottom of the City" (Nominal)
27. The Fall - "Your Future Our Clutter" (Domino)
28. Amo Joy - "The Sane Design" (Standard)
29. Sharon Jones & The Dap-Kings - "I Learned The Hard Way" (Daptone)
30. Golden Triangle/The Fresh & Onlys - "Split" (Hardly Art)
31. V/A - "Ascension Recordings & Publications 2010 Compilation" (Ascension Recordings & Publications)
32. Knight School - "Revenger" (Make a Mess)
33. Mode Moderne - "Ghosts Emerging" (Lust Nuevo)
34. Drunkdriver - "Self Titled" (Load)
35. Puffy Areolas - "In the Army 1981" (Siltbreeze)
36. Dead Luke - "American Haircut" (Florida's Dying)
37. Personal and the Pizzas - "Search and Destroy" (Self Released)
38. Magic Kids - "Hey Boy" (Goner)
39. First Aid Kit - "The Big Black and the Blue" (Wichita)
40. Charles Albright - "I'm Happy, I'm a Genius" (Permanent)
41. Toro Y Moi - "Causers Of This" (Carpark)
42. Dosh - "Tommy" (Anticon)
43. Crusaders of Love - "Never Grow Up" (Douche Master)
44. Let's Wrestle - "In The Court of the Wrestling Let's" (Merge)
45. Deadmau5 - "At Play Vol. 2" (Play)
46. Sachin Raj - "Self-Titled" (Self Released)
47. Nada Surf - "If I Had a Hi-Fi" (Mardev)
48. Avi Buffalo - "Avi Buffalo" (Sub Pop)
49. The Liminanas - "Je ne suis pas tres drogue b/w "Berceuse pour Clive" (Trouble in Mind)
50. The Moles - "Untune the Sky" (Kill Shaman)
51. Eddy Current Suppression Ring - "Rush To Relax" (Goner Records)
52. John Bellows - "Clean Your Clock" (Moniker)
53. Mucky The Ducky / Hexlove - "Split" (Arecord Arts)
54. The Whines - "Hell to Play" (Meds)
55. In Tall Buildings - "In Tall Buildings" (Whistler)
56. Various Artists - "Pleasant Valley" (Yay!)
57. Rope - "Montagne" (All Hands Electric)
58. Bed Wetin' Bad Boys - "Best/Worst Band in Sydney" (R.I.P. Society)
59. The Half Rats - "For the Sake of Love" (Douche Master)
60. Moses Campbell - "Who Are You? Who Is Anyone?" (olFactory)
61. Grand Trine/Black Feelings - "split" (Blue Skies Turn Black)
62. The Chickens - "Chicken Shit" (Siltbreeze)
63. Thee Crucials - "Give Me... A Keg Of Beer" (Kaiser)
64. Slippery Slopes - "Sad Tugs" (Florida's Dying)
65. Bonnie 'Prince' Billy & The Cairo Gang - "The Wonder Show of the World" (Palace/Drug City)
66. Various Artists - "Jammy's & From The Roots" (Greensleeves)
67. Omar Khorshid - "Guitar El Chark" (Sublime Frequencies)
68. Ty Segall - "Melted" (Goner Records)
69. Grand Trine - "Sunglasses EP" (Divorce)
70. Scraps - "Self Titled" (GGNZLA)
71. Lamps - "Niels Bohr Was An Excellent Ping Pong Player" (Dull Knife)
72. Zelig - "Give It Up" (Type)
73. Unnatural Helpers - "Sunshine/Pretty Girls" (Hardly Art)
74. Naked on the Vague - "Heaps of Nothing" (Siltbreeze)
75. Trayer - "One Over Zero" (Porter Records)
76. Magic Markers/Sic Alps - "Split" (Yik Yak)
77. Paul Cary - "Ghost of a Man" (Stank House)
78. Sleepy Eyes of Death - "Toward A Damaged Horizon" (Sleep Capsule)
79. Useless Eaters - "Sucked In" (Goner)
80. Ent - "Welcome Stranger" (N5md)
81. Gardens - "Upside/Downside" (Just for the Hell of It)
82. Pussygutt - "Gathering Strengths" (Olde English Spelling Bee)
83. Unnatural Helpers - "Cracked Love & Other Drugs" (Hardly Art)
84. Beach House - "Teen Dream" (Sub Pop)
85. The Delta Waves - "Dream in Real Time" (Burnt Hair)
86. Frog Eyes - "Paul's Tomb: A Triumph" (Dead Oceans)
87. Future Islands - "In Evening Air" (Thrill Jockey)
88. 1349 - "Demonoir" (Prosthetic)
89. Happy Birthday - "Happy Birthday" (Sub Pop)
90. Shark Toys - "Stayed Up" (Felter Skelter)
- 90.3 Bei Bei & Shawn Lee - "Into the Wind" (Ubiquity)

Jerrett's boner covers

